









Alwine Rehbein  
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# FAVORITES.



BALADINE LA (OP. 51)	LYSBERG	75
BELLS AND THE MILL (OP. 73)	CROISEZ	50
CONVENT BELLS (OP. 116. N°1)	SPINDLER	50
FONTAINE LA (OP. 31)	LYSBERG	50
RIPPLING WAVES (OP. 6)	SPINDLER	60
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IL CORRICOLO-GALOP DE SALON (OP. 24)	DE GRAU	50
CONSOLATION (OP. 62)	DUSSEK	60
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BROOK	PAPE	75
TRAUMBILDER	LUMBYE	75



93129192



# SPINNLIED.

H. Litolff. Op. 81.

Mod. 9

*pp* tranquillo. *accel.*

The first system of musical notation is for a piano piece. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music starts with a half note, followed by a series of eighth notes and sixteenth notes, some beamed together. There are fingerings '6' and '8' indicated. The bass staff begins with a bass clef, a key signature of two flats, and a common time signature. It contains a half note and a whole note. The tempo/mood is marked 'pp tranquillo.' and 'accel.'.

*p* *rapido e leggerissimo. ben cantabile la melodia.*

*Red.* \*

The second system of musical notation continues the piece. It features a treble and bass staff. The treble staff has a treble clef, a key signature of two flats, and a common time signature. It contains a series of eighth notes and sixteenth notes, some beamed together, with fingerings '8' and '6' indicated. The bass staff has a bass clef, a key signature of two flats, and a common time signature. It contains a half note and a whole note. The tempo/mood is marked 'p' and 'rapido e leggerissimo. ben cantabile la melodia.'.

*Red.* \*

The third system of musical notation continues the piece. It features a treble and bass staff. The treble staff has a treble clef, a key signature of two flats, and a common time signature. It contains a series of eighth notes and sixteenth notes, some beamed together, with fingerings '8' and '6' indicated. The bass staff has a bass clef, a key signature of two flats, and a common time signature. It contains a half note and a whole note. The tempo/mood is marked 'Red.' and '\*'.

*Red.* \*

The fourth system of musical notation continues the piece. It features a treble and bass staff. The treble staff has a treble clef, a key signature of two flats, and a common time signature. It contains a series of eighth notes and sixteenth notes, some beamed together, with fingerings '8' and '6' indicated. The bass staff has a bass clef, a key signature of two flats, and a common time signature. It contains a half note and a whole note. The tempo/mood is marked 'Red.' and '\*'.



First system of musical notation, measures 1-4. The treble staff contains a series of arpeggiated chords, each with a slur and a series of dots above it. The bass staff contains a single note in measure 1, followed by a half note in measure 2, and a quarter note in measure 3. A 'Ped.' marking is present below the bass staff in measure 1, and an asterisk is in measure 3.

Second system of musical notation, measures 5-8. The treble staff continues with arpeggiated chords. The bass staff has a half note in measure 5, a quarter note in measure 6, and a half note in measure 7. A 'Ped.' marking is present below the bass staff in measure 7, and an asterisk is in measure 8.

Third system of musical notation, measures 9-12. The treble staff continues with arpeggiated chords. The bass staff has a half note in measure 9, a quarter note in measure 10, and a half note in measure 11. A 'Ped.' marking is present below the bass staff in measure 11, and an asterisk is in measure 12.

Fourth system of musical notation, measures 13-16. The treble staff continues with arpeggiated chords. The bass staff has a half note in measure 13, a quarter note in measure 14, and a half note in measure 15. A 'p' dynamic marking is present below the bass staff in measure 15, and a 'Ped.' marking is in measure 16. An asterisk is also present in measure 16.

Fifth system of musical notation, measures 17-20. The treble staff continues with arpeggiated chords. The bass staff has a half note in measure 17, a quarter note in measure 18, and a half note in measure 19. A 'pp' dynamic marking is present below the bass staff in measure 19, and a 'Ped.' marking is in measure 20. An asterisk is also present in measure 20.





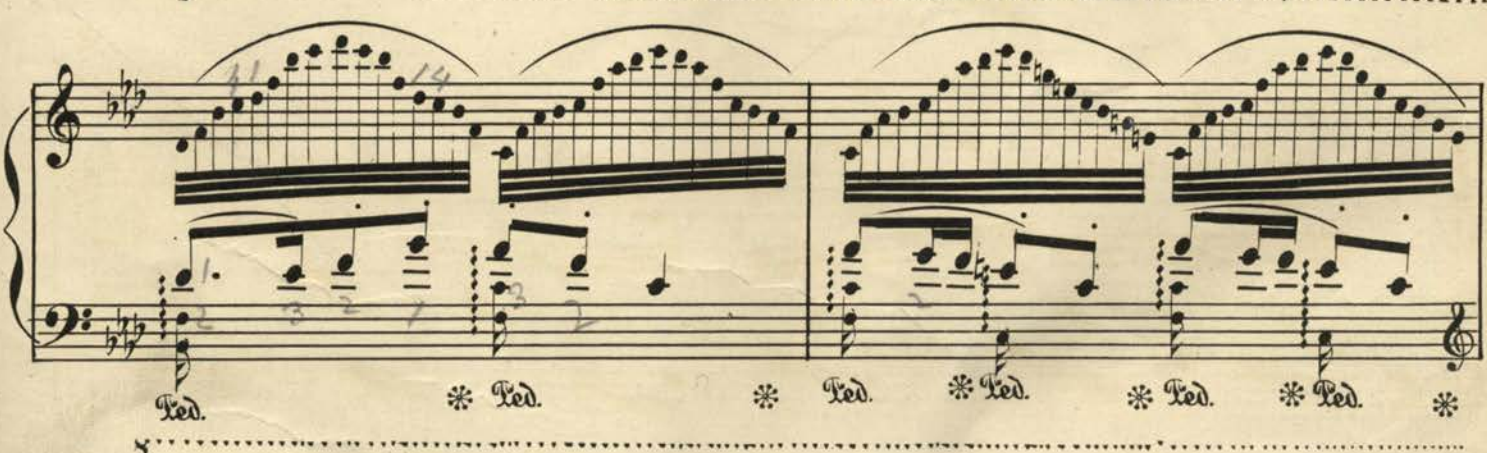
First system of musical notation. The right hand plays a series of ascending and descending arpeggiated chords. The left hand plays a bass line with some triplets. The key signature has two flats. The system ends with a fermata over the final chord.



Second system of musical notation. The right hand continues the arpeggiated pattern. The left hand features a triplet of eighth notes. The system ends with a fermata over the final chord.



Third system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a section marked *pp* (pianissimo) and *sonore* (sonorous). The system ends with a fermata over the final chord.



Fourth system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a section marked *ff* (fortissimo). The system ends with a fermata over the final chord.



Fifth system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a section marked *cres* (crescendo). The system ends with a fermata over the final chord.



8

First system of a piano piece. The right hand features a series of ascending and descending sixteenth-note runs, each beamed together and marked with an '8' above the staff. The left hand plays a simple bass line. Dynamics include *p* (piano) and *pp* (pianissimo). A handwritten '3 4' is written below the first measure of the left hand.

8

Second system of the piano piece. Similar to the first, it features rapid sixteenth-note runs in the right hand and a steady bass line in the left hand. The system concludes with a double bar line.

Con molto espress.

*f* *cantabile.* *red.* \*

Third system, marked *Con molto espress.* and *cantabile.* The right hand has a melodic line with a crescendo hairpin. The left hand features a sixteenth-note accompaniment. The system is marked with *f* (forte), *red.* (ritardando), and an asterisk.

*red.* \* *red.* \* *red.* \* *red.* \* *red.* \* *red.* \*

Fourth system, continuing the *cantabile* section. It features a series of measures with *red.* (ritardando) markings and asterisks. The right hand has a melodic line, and the left hand has a sixteenth-note accompaniment. A *p* (piano) dynamic is marked near the end of the system.

*f* *poco rit.* *a tempo* *dol. legg:* *p*

Fifth system, marking a change in tempo to *a tempo*. The right hand has a melodic line, and the left hand has a sixteenth-note accompaniment. The system is marked with *f* (forte), *poco rit.* (poco ritardando), *a tempo*, *dol. legg:* (dolce, leggiero), and *p* (piano).



This page contains a handwritten musical score for piano, organized into five systems of staves. The notation includes treble and bass clefs, key signatures of two flats (B-flat and E-flat), and various musical symbols such as notes, rests, and slurs. The score is marked with several dynamics and performance instructions: *pp* (pianissimo), *delicato.* (delicate), *agitato.* (agitated), *con passione.* (with passion), *f* (forte), *ff* (fortissimo), *rit.* (ritardando), *a tempo.* (at tempo), and *tranquillo.* (tranquil). The score is also marked with *Ted.* and asterisks (\*). Handwritten numbers (1, 2, 3, 4, 5, 6, 7, 8) are visible above the staves, and some numbers (5, 4, 2, 1) are written below the staves. The page number 1384 9 is printed at the bottom left.



First system of musical notation. Treble and bass staves. Key signature: two flats. The bass staff contains dense sixteenth-note passages. Handwritten numbers 42 and 53 are present below the bass staff. Performance markings include *Leg.*, *\* Leg.*, and *poco rit. il tempo.*

Second system of musical notation. Treble and bass staves. The bass staff continues with sixteenth-note passages. Performance markings include *Leg.*, *\* Leg.*, and *\* Leg.*. Handwritten number 53 is present below the bass staff.

Third system of musical notation. Treble and bass staves. The treble staff features sixteenth-note passages with fingerings (6). The bass staff has a melodic line. Performance markings include *rit.*, *pp accel.*, and *8*.

Fourth system of musical notation. Treble and bass staves. The treble staff has a rapid sixteenth-note melody. The bass staff has a simple accompaniment. Performance markings include *rapido e leggieriss: ben cantabile la melodia.*, *p*, *Leg.*, *\* Leg.*, and *\* Leg.*.

Fifth system of musical notation. Treble and bass staves. The treble staff continues with the rapid sixteenth-note melody. The bass staff has a simple accompaniment. Performance markings include *Leg.*, *\* Leg.*, and *\* Leg.*.



8

Ped. \* Ped. \*

8

Ped. \*

8

*p* Ped. \* Ped. \*

8

Ped. \* Ped. \*

8

Ped. \* Ped. \*



8

Red. \*

pp

This system features a grand staff with treble and bass clefs. The treble staff contains a series of arpeggiated chords, each marked with a dotted line and the number 8. The bass staff has a few notes, including a half note and a quarter note. The system is divided into two measures by a double bar line. The first measure has a 'Red.' marking below the bass staff. The second measure has a '\*' marking below the bass staff and a 'pp' (pianissimo) marking below the treble staff.

8

ff pesante.

This system continues the musical notation. The treble staff has arpeggiated chords. The bass staff has a few notes, including a half note and a quarter note. The system is divided into two measures by a double bar line. The first measure has a 'ff' (fortissimo) marking below the bass staff. The second measure has a 'pesante.' (pesante) marking below the bass staff.

8

ff dim.

This system continues the musical notation. The treble staff has arpeggiated chords. The bass staff has a few notes, including a half note and a quarter note. The system is divided into two measures by a double bar line. The first measure has a 'ff' (fortissimo) marking below the bass staff. The second measure has a 'dim.' (diminuendo) marking below the bass staff.

8

pp sonore. Red. \*

This system continues the musical notation. The treble staff has arpeggiated chords. The bass staff has a few notes, including a half note and a quarter note. The system is divided into two measures by a double bar line. The first measure has a 'pp' (pianissimo) marking below the bass staff. The second measure has a 'sonore.' (sonore) marking below the bass staff, a 'Red.' marking below the bass staff, and a '\*' marking below the bass staff.



This page of musical notation consists of four systems, each with a grand staff (treble and bass clefs). The music is characterized by dense, arpeggiated textures in the right hand and more rhythmic, often chordal or moving line accompaniment in the left hand.

- System 1:** The right hand features a continuous, flowing arpeggiated pattern. The left hand provides a steady accompaniment. Dynamic markings include *red.* (ritardando) and *f* (forte).
- System 2:** The arpeggiated texture continues. The left hand includes a section marked *cres.* (crescendo) and *ff* (fortissimo). A *dim.* (diminuendo) marking appears towards the end of the system.
- System 3:** The right hand's arpeggiated pattern is sustained. The left hand features a section marked *p* (piano) and *pp* (pianissimo).
- System 4:** The piece concludes with a final arpeggiated figure in the right hand and a *pp* accompaniment in the left. The final chords are marked *ff* (fortissimo).

Throughout the piece, various performance instructions are present, including *red.* (ritardando), *f* (forte), *cres.* (crescendo), *pp* (pianissimo), *dim.* (diminuendo), and *sm 012.* (likely a reference to a specific edition or performance practice).







*Rehearsal 1/2 Mar.*  
*2*

100TH EDITION.

**HOME! SWEET HOME!**

**AMERICAN**

**VARIÉ**

pour le

**PIANO**

par

**S. F. ALBRECHT**

OP. 72.

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# HOME! SWEET HOME!

1877

W. T. BARNES





## HOME! SWEET HOME!

AIR ANGLAIS.

S. THALBERG. op. 72.

Adagio.

*p*

*cresc.*

*f*

*rall.*

*M.G.*

*M.D.*

*M.D.*

*pp con sordino.*

*Ped*

*molto legato.  
il canto ben marcato.*

*p*

*Ped*

*M.G.*

*Ped*

*M.D.*

*M.G.*

149



First system of musical notation. The treble staff contains a series of eighth-note chords. The bass staff features a steady eighth-note accompaniment. Pedal points are indicated by 'Ped' and asterisks. A 'm.g.' (mezzo-glo) marking is present at the end of the system.

Second system of musical notation. The treble staff continues with eighth-note chords. The bass staff has a consistent eighth-note accompaniment. Pedal points are marked with 'Ped' and asterisks. 'm.d.' (mezzo-dolce) and 'm.g.' markings are used to indicate changes in dynamics or articulation.

Third system of musical notation. The treble staff shows eighth-note chords. The bass staff maintains the eighth-note accompaniment. Pedal points are marked with 'Ped' and asterisks. 'm.d.' and 'm.g.' markings are present.

Fourth system of musical notation. The treble staff contains eighth-note chords. The bass staff features the eighth-note accompaniment. Pedal points are marked with 'Ped' and asterisks. 'm.d.' and 'm.g.' markings are used. The page number '119' is visible in the bottom left corner.



The first system of musical notation consists of a grand staff with a treble and bass clef. The right hand (treble) features a series of eighth-note chords and single notes, with a slur over the first four measures. The left hand (bass) plays a steady eighth-note accompaniment. Pedal markings ('Ped') are present in the first, third, and fifth measures. Dynamic markings include 'm.g.' (mezzo-forte) in the second, fourth, and sixth measures, and 'm.d.' (mezzo-dolce) in the fifth measure. Asterisks (\*) are placed above the second and fourth measures.

The second system continues the musical piece. The right hand has a more active melodic line with slurs and ties. The left hand maintains the eighth-note accompaniment. Pedal markings ('Ped') are in the first, third, and fifth measures. Dynamic markings include 'm.d.' in the second, fourth, and sixth measures, and 'm.g.' in the third, fifth, and seventh measures. Asterisks (\*) are placed above the second, fourth, and seventh measures.

The third system shows further development of the musical themes. The right hand features a mix of eighth and sixteenth notes. The left hand's accompaniment remains consistent. Pedal markings ('Ped') are in the first and fourth measures. Dynamic markings include 'm.g.' in the second, fifth, and seventh measures, and 'm.d.' in the sixth measure. Asterisks (\*) are placed above the third, fifth, and seventh measures.

The fourth system concludes the page. The right hand has a final melodic flourish. The left hand's accompaniment ends with a few final notes. Pedal markings ('Ped') are in the first and third measures. Dynamic markings include 'm.g.' in the second, fourth, and sixth measures, and 'm.d.' in the fifth measure. Asterisks (\*) are placed above the second, fourth, and sixth measures.



First system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff features a complex accompaniment with many beamed sixteenth notes. Pedal markings are present: "Ped" in the bass staff at the beginning and "Ped" in the treble staff towards the end. Dynamic markings include "m.d." (mezzo-forte) and "m.g." (mezzo-giochiato) in the treble staff.

Second system of musical notation. Similar to the first system, it features a melodic line in the treble and a complex accompaniment in the bass. Pedal markings include "Ped" in the bass staff and "Ped" in the treble staff. Dynamic markings include "m.d." and "m.g." in the treble staff.

Third system of musical notation. The treble staff begins with a trill marked "tr" and a dynamic marking of "ppp". The bass staff contains a complex accompaniment with many beamed sixteenth notes. Pedal markings include "2 Ped" in the bass staff and "Ped" in the treble staff. Dynamic markings include "ppp" in the treble staff. The system is divided into measures with numbers 12 and 12.

Fourth system of musical notation. The treble staff begins with a trill marked "tr" and a dynamic marking of "ppp". The bass staff contains a complex accompaniment with many beamed sixteenth notes. Pedal markings include "Ped" in the bass staff and "Ped" in the treble staff. Dynamic markings include "ppp" in the treble staff. The system is divided into measures with numbers 8 and 12.





First system of musical notation. The treble clef staff features a trill marked 'tr' and a wavy line, followed by a melodic line. The bass clef staff includes a 'Ped' (pedal) marking and a wavy line. A dashed line with the number '8' connects the trill in the treble staff to a subsequent section. A double bar line is present, and an asterisk (\*) is located at the end of the system.



Second system of musical notation. The treble clef staff contains a trill marked 'tr' and a wavy line. The bass clef staff has a 'Ped' marking and a wavy line. A dashed line with the number '8' connects the trill in the treble staff to a subsequent section. The system is divided into three measures by double bar lines, with an asterisk (\*) at the end.



Third system of musical notation. The treble clef staff features a trill marked 'tr' and a wavy line. The bass clef staff includes a 'Ped' marking and a wavy line. A dashed line with the number '8' connects the trill in the treble staff to a subsequent section. The system is divided into three measures by double bar lines, with an asterisk (\*) at the end.



Fourth system of musical notation. The treble clef staff contains a trill marked 'tr' and a wavy line. The bass clef staff has a 'Ped' marking and a wavy line. A dashed line with the number '8' connects the trill in the treble staff to a subsequent section. The system is divided into three measures by double bar lines, with an asterisk (\*) at the end.



8. *tr*

*Ped* \*

*Ped* \*

8. *tr*

*Ped* \*

*Ped* \*

8. *tr*

*Ped* \*

*Ped* \*

8. *tr*

*Ped* \*

*Ped* \*



8. *tr*

This system features a treble clef staff with a trill marked 'tr' and a wavy line. The bass clef staff contains a melodic line with a slur and a 'Ped' (pedal) marking. The system concludes with an asterisk.

8. *tr*

This system continues the musical notation with a trill in the treble and a pedaled melody in the bass. It ends with an asterisk.

8. *tr*

This system shows the continuation of the trill and pedaled melody. The bass staff has two 'Ped' markings. The system ends with an asterisk.

8. *tr*

This system includes a trill in the treble and a complex bass line with multiple slurs and a 'Ped' marking. The system ends with an asterisk.

149



The image displays four systems of musical notation, likely for a piano. Each system consists of a grand staff (treble and bass clefs) and includes various musical notations and performance instructions:

- System 1:** The treble staff begins with a *ppp* (pianississimo) dynamic marking. It features a series of eighth-note chords, some of which are beamed together. The bass staff has a *Ped* (pedal) marking and the instruction *leggierissimo.* (very light). There are asterisks (\*) marking specific points in the music.
- System 2:** The treble staff starts with a *pp* (pianissimo) dynamic marking. It continues with eighth-note chords. The bass staff includes a *Ped* marking. A large, dense block of notes is visible in the right half of the system.
- System 3:** This system continues the eighth-note chord patterns in the treble staff. The bass staff has a *Ped* marking. Asterisks (\*) are used to mark specific measures.
- System 4:** Similar to the previous systems, it features eighth-note chords in the treble staff and a *Ped* marking in the bass staff. Asterisks (\*) are also present.

Throughout the piece, there are numerous slurs, ties, and dynamic markings such as *m.g.* (mezzo-giochiato) and *pp*. The notation is highly detailed, with many beamed notes and complex rhythmic structures.



The image displays four systems of musical notation for piano, arranged vertically. Each system consists of a grand staff (treble and bass clefs) and a single bass staff below it. The notation is highly complex, featuring numerous beamed sixteenth and thirty-second notes, often with slurs and ties. Dynamic markings include *ppp* (pianississimo), *pp* (pianissimo), *m.g.* (mezzo-forte), and *cresc.* (crescendo). Pedal markings (*Ped*) are present at the beginning of each system. Some systems include a large, dense block of notes in the right hand, possibly representing a full keyboard or a specific harmonic texture. The page number 149 is visible in the bottom left corner.

149



First system of musical notation. The treble clef staff contains a series of chords, many of which are beamed together in groups of eight, indicated by a bracket labeled '8'. The bass clef staff contains a single note. The dynamic marking *fff* is present. Pedal markings (*Ped*) are shown below the bass staff. Asterisks (\*) are placed at the end of the first and third measures of the treble staff.

Second system of musical notation. The treble clef staff contains a series of chords, many of which are beamed together in groups of eight, indicated by a bracket labeled '8'. The bass clef staff contains a single note. The dynamic marking *ff* is present. Pedal markings (*Ped*) are shown below the bass staff. Asterisks (\*) are placed at the end of the first and third measures of the treble staff.

Third system of musical notation. The treble clef staff contains a series of chords, many of which are beamed together in groups of eight, indicated by a bracket labeled '8'. The bass clef staff contains a single note. The dynamic marking *ff* is present. Pedal markings (*Ped*) are shown below the bass staff. Asterisks (\*) are placed at the end of the first and third measures of the treble staff.

Fourth system of musical notation. The treble clef staff contains a series of chords, many of which are beamed together in groups of eight, indicated by a bracket labeled '8'. The bass clef staff contains a single note. The dynamic marking *ff* is present. Pedal markings (*Ped*) are shown below the bass staff. Asterisks (\*) are placed at the end of the first and third measures of the treble staff.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo) and includes a *Ped* (pedal) instruction. The right hand contains a complex, rapid passage with many beamed sixteenth notes, while the left hand provides a steady accompaniment. A dashed line with the number 8 indicates an octave shift in the right hand.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is marked *Ped* (pedal). The right hand contains a complex, rapid passage with many beamed sixteenth notes, while the left hand provides a steady accompaniment. A dashed line with the number 8 indicates an octave shift in the right hand.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo) and includes a *Ped* (pedal) instruction. The right hand contains a complex, rapid passage with many beamed sixteenth notes, while the left hand provides a steady accompaniment. A dashed line with the number 8 indicates an octave shift in the right hand. A large, dense block of notes in the right hand is marked with a *R* (ritardando) and a dashed line.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo) and includes a *Ped* (pedal) instruction. The right hand contains a complex, rapid passage with many beamed sixteenth notes, while the left hand provides a steady accompaniment. A dashed line with the number 8 indicates an octave shift in the right hand.



First system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note patterns, marked with a dashed box and the number 8. Bass staff features a rhythmic accompaniment with chords and single notes. Pedal markings include "Ped" and "\* Ped". Dynamic markings include *pp*. A star symbol is present at the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with eighth-note patterns, marked with a dashed box and the number 8. Bass staff continues the rhythmic accompaniment. Pedal markings include "Ped" and "\* Ped". Dynamic markings include *pp*. A star symbol is present at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line with eighth-note patterns, marked with a dashed box and the number 8. Bass staff continues the rhythmic accompaniment. Pedal markings include "Ped". A star symbol is present at the end of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note patterns, marked with a dashed box and the number 8. Bass staff features a rhythmic accompaniment with chords and single notes. Pedal markings include "Ped" and "\* Ped". Dynamic markings include *ff*. A star symbol is present at the end of the system.



# Oeuvres Choisis

— Pour le —

## Piano.

(CONTINUATION.)

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# RONDO CAPRICCIOSO.

Fingered and revised  
by K. KLAUSER.

F. MENDELSSOHN BARTHOLDY. Op. 14.

Andante. M.M. ♩ = 60.

**Piano.**

The musical score is written for piano and consists of five systems. The first system begins with a treble staff and a bass staff. The treble staff has a key signature of two sharps (D major) and a common time signature. The bass staff has a key signature of two sharps (D major) and a common time signature. The tempo is marked 'Andante. M.M. ♩ = 60.' The first system includes a 'pp' (pianissimo) marking and a 'Ped' (pedal) instruction. The second system includes a 'p' (piano) marking and a 'Ped' instruction. The third system includes a 'cresc.' (crescendo) marking, a 'f' (forte) marking, a 'dim.' (diminuendo) marking, a 'p' marking, a 'sf' (sforzando) marking, and a 'dim.' marking. The fourth system includes a 'p' marking, a 'cresc.' marking, a 'f' marking, a 'Ped' instruction, a 'sf' marking, and a 'dim.' marking. The fifth system includes a 'p' marking, a 'Ped' instruction, a 'ff' (fortissimo) marking, a 'Ped' instruction, a 'ff' marking, a 'Ped' instruction, a 'ff' marking, a 'Ped' instruction, a 'ff' marking, and a 'Ped' instruction. The score concludes with the word 'al' (allegro) and a 'ff' marking.

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First system of musical notation. Treble and bass staves. Treble staff has a *ff* dynamic marking. Bass staff has a *ff* dynamic marking. Pedal markings are present. Fingering numbers 1, 2, 3, 4, 5 are visible.



Second system of musical notation. Treble and bass staves. Treble staff has a *dim.* and *pp* dynamic marking. Bass staff has a *pp* dynamic marking. Pedal markings are present. Fingering numbers 1, 2, 3, 4, 5 are visible.



Third system of musical notation. Treble and bass staves. Treble staff has an *espress.* dynamic marking. Bass staff has a *p* dynamic marking. Pedal markings are present. Fingering numbers 1, 2, 3, 4, 5 are visible.



Fourth system of musical notation. Treble and bass staves. Treble staff has a *Presto.* tempo marking and a *pp* dynamic marking. Bass staff has a *pp* dynamic marking. Pedal markings are present. Fingering numbers 1, 2, 3, 4, 5 are visible.



Fifth system of musical notation. Treble and bass staves. Treble staff has a *pp* dynamic marking. Bass staff has a *pp* dynamic marking. Pedal markings are present. Fingering numbers 1, 2, 3, 4, 5 are visible.



Sixth system of musical notation. Treble and bass staves. Treble staff has a *dim.* and *pp* dynamic marking. Bass staff has a *pp* dynamic marking. Pedal markings are present. Fingering numbers 1, 2, 3, 4, 5 are visible.



This page of musical notation consists of six systems of staves. The first system features a complex piano introduction with many beamed sixteenth notes and fingering numbers (1, 2, 3, 4, 5) above and below the notes. The second system continues this intricate texture. The third system includes a 'Ped' (pedal) marking in the bass staff. The fourth system shows a continuation of the piano accompaniment. The fifth system introduces vocal lines with the lyrics 'cre - scen - do..', marked with 'sf' (sforzando) and 'mf' (mezzo-forte) dynamics. The sixth system features the instruction 'con anima' (with spirit) and continues the piano accompaniment with various dynamic markings like 'sf' and 'mf'. The page is numbered '1914' in the bottom left corner.

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This page contains five systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and a variety of dynamic markings.

**System 1:** The first system begins with a treble staff containing a series of eighth and sixteenth notes. The bass staff features a dense, rhythmic pattern of eighth notes. Dynamics include *sf* (sforzando) and *cresc.* (crescendo). Pedal markings (*Ped*) and asterisks (\*) are present below the bass staff.

**System 2:** The second system continues the melodic and harmonic development. It includes a section marked *sempre pp* (pianissimo) in the treble staff, followed by a *marcato.* (marcato) section. Dynamics range from *sf* to *p* (piano). Pedal markings and asterisks are used throughout.

**System 3:** The third system features a prominent melodic line in the treble staff with a *cresc.* marking. The bass staff provides a steady harmonic accompaniment. Dynamics include *sf* and *cresc.*. Pedal markings and asterisks are present.

**System 4:** The fourth system shows a continuation of the melodic and harmonic themes. Dynamics include *f* (forte) and *sf*. Pedal markings and asterisks are used.

**System 5:** The fifth system concludes the page with a final melodic and harmonic statement. Dynamics include *sf* and *cresc.*. Pedal markings and asterisks are present.





First system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte (*ff*) dynamic and ends with a sforzando (*sf*) dynamic. The bass staff provides a steady accompaniment.



Second system of musical notation. The treble staff includes dynamics *sf* and *p*, and the tempo marking *tranquillo*. The bass staff continues the accompaniment.



Third system of musical notation. The treble staff features a *ritard.* (ritardando) marking and dynamics *dim* and *pp*. The bass staff includes a *a tempo.* marking. Pedal points are indicated by "Ped" and asterisks.



Fourth system of musical notation. The treble staff includes a *pp* (pianissimo) dynamic. The bass staff includes a *Ped* marking. Pedal points are indicated by "Ped" and asterisks.



Fifth system of musical notation. The treble staff includes a *dim.* (diminuendo) marking and a *ritard.* (ritardando) marking. The bass staff includes a *Ped* marking. Pedal points are indicated by "Ped" and asterisks.







This page of musical notation consists of six systems, each with a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff has a simple accompaniment. Dynamics: *p* (piano) and *f* (forte). Pedal markings: "Ped" with an asterisk.
- System 2:** Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamics: *p* and *pp* (pianissimo). Pedal marking: "Ped".
- System 3:** Treble staff has a melodic line. Bass staff has a simple accompaniment. Dynamics: *cresc.* (crescendo) and *f*. Pedal marking: "Ped".
- System 4:** Treble staff has a melodic line. Bass staff has a simple accompaniment. Dynamics: *sf* (sforzando) and *f*. Articulation: "marcato." (marked).
- System 5:** Treble staff has a melodic line. Bass staff has a simple accompaniment. Dynamics: *pp*.
- System 6:** Treble staff has a melodic line. Bass staff has a simple accompaniment. Dynamics: *dolce.* (dolce) and *poco ritard.* (poco ritardando).



*a tempo.*

*pp leggiero.*

*Ped* \*

*p*

*cresc.*

*poco*

*a*

*- poco -*

*al*

*f*

*sf*

*cresc.*

*8.*

*ff*

*sf*

*sf*

*sf*

*tranquillo.*

*f*

*ff*

*sf*

*sf*

*p*

*Ped*

*ritard.*

*dim.*

*pp*

*Ped* \*



*a tempo.*

*pp*

*Ped*

*dim*

*pp poco rit*

*a tempo.*

*ff*

*ff*

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<p><b>Loft, J.</b>, Menuet from Mozart's Quartet in D, transcr. Fingered by A. R. Parsons. 50</p> <p><b>raun, Rob.</b>, Op. 15. Kinderscenen. 25</p> <p>p. 18. Arabeske, C. 75</p> <p>p. 124. No. 6. Wiegenlied. (Cradle song.) 25</p> <p>p. 124. No. 16. Schlummerlied. Happy Farmer, and "Hunting Song." 25</p> <p>Trümelei and "Romanze," as played by Thomas' Orchestra. 2d Edition. 40</p> <p>Warum? (Why?) and "Abenlied" (Evening Song). 25</p> <p><b>g, Hans.</b>, Op. 10, No. 3. Der Gnomentanz. Concert-Etude. 40</p> <p><b>it, A.</b>, Op. 10. Frivolité. Fantaisie-Polka. 75</p> <p>p. 17. Feux Follets. Caprice-Mazurka. 75</p> <p>p. 22. A blentôt. 2me Nocturne. 75</p> <p><b>rt, H.</b>, Op. 71. Thine with all my Soul. Melody. 50</p> <p><b>J. H.</b>, Op. 3. Home, sweet Home. 60</p> <p><b>Sidney</b>, Op. 8. Tarantelle brillante. 80</p> <p>p. 11. La Harpe colienne. Morceau de Salon. 80</p> <p>p. 13. Le Torrent de la Montagne. (Mountain Stream.) Morceau caract. 75</p> <p>p. 14. Fleurs de Mai. (The Lily of the Valley.) Mazurka. 75</p> <p>p. 16. Robin des Bois. (Der Freischütz.) Gr. Fantaisie de Concert. 1 00</p> <p>p. 17. Le Jet d'Eau. Morceau brillant. 80</p> <p>p. 22. La Cascade des Rubis. Morceau élégant. 75</p> <p>p. 24. Galté de Cœur. Valse brillante. 1 00</p> <p>p. 26. Songes à la Forêt. (Dreams of the Forest.) Chanson sans Paroles. 60</p> <p>p. 30. Fantaisie brillante sur "Martha." 60</p> <p>p. 31. Chanson russe. Romance. 60</p> <p>p. 33. Danse napolitaine. Morceau de Concert. 85</p> <p>p. 35. Pas redoublé. Morceau brillant. 80</p> <p>p. 36. Une Nuit étoilée. Sérénade. 75</p> <p>p. 40. Marche des Tambours. Morceau militaire. 75</p> <p>p. 42. La Reine des Fées. Galop de Concert. 75</p> <p>p. 43. Fête hongroise. Mazurka élég. 75</p> <p>p. 66. 3me Tarantelle. 80</p> <p>p. 67. <i>Fant. Diabolo</i>. Fant. brill. 75</p> <p>p. 70. Scènes dans la Forêt. Morceau caractéristique. 80</p> <p>p. 71. <i>La Fugitive</i>. Fant. brill. 1 00</p> <p>p. 73. <i>L'Elisir d'Amor</i>. Gr. Fant. 1 00</p> <p>p. 76. <i>Un Songe d'une Nuit d'été</i> (Midsummer Night's Dream), de Mendelssohn. Paraphrase de Concert. 1 00</p> <p>p. 77. Moments joyeux. Morceau de Salon. 80</p> <p>p. 78. <i>Robert le Diable</i>. Fantaisie. 1 00</p> <p>p. 79. Le Crépuscule. Andante. 60</p> <p>p. 83. <i>I Lombardi</i>. Fant. brill. 1 25</p> <p>p. 86. Jeunesse dorée. (Golden Youth.) Galop de Concert. 1 00</p> <p>p. 88. Barcarolle. 75</p> <p>p. 89. <i>Sabat Mater</i>, de Rossini. Par. 1 00</p> <p>p. 91. Loin de Patrie. Pensée mar time. 80</p> <p>p. 94. Coquetterie. Caprice brillant. 80</p> <p>p. 99. La Sympathie. Dialog musical. 75</p> <p>p. 103. <i>La Traviata</i>. Fant. brill. 1 25</p> <p>p. 104. La Danza. T. antella de Rossini. Transcription. 75</p> <p>p. 106. Les Trompettes de la Guerre. Morceau militaire. 80</p> <p>p. 111. La Pluie d'Argent. Morceau brillant. 1 00</p> <p>p. 112. Feuilles de Roses. Morceau élégant. 80</p> <p>p. 117. <i>Faust</i>, de Gounod. Fant. brill. 1 25</p> <p>p. 118. 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PAR

# JOACHIM RAFF.

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## LA POLKA DE LA REINE.

CAPRICE.

J. RAFF, Op. 95.

A Capriccio.

Allegro.

*f*

Ped.

3 5

1 2 3 5

\*

Ped.

Ped.

\*

Ped.

\*

Allegretto grazioso, rubato.

*mp*

*f*

18

Ped.

\*

Ped.

\*

Ped.

\*

Ped.

\*

Ped.

\*

*p*

animato.

Ped.

\*

Ped.

\*

Ped.

\*

Ped.

\*

Ped.

\*

Ped.

\*

Ped.

\*




This page of handwritten musical notation is for a piano piece, likely in the style of a 19th-century manuscript. It consists of three systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). Performance markings are present, including 'Ped.' (pedal) and 'cres.' (crescendo). The manuscript is written in ink on aged paper, with some visible wear and discoloration. The overall structure suggests a single melodic line with harmonic accompaniment, possibly for a solo piano or a small ensemble.

A handwritten musical score on aged, yellowed paper. The score is written on two staves, treble and bass clef. The melody is in the treble staff, and the bass staff contains chords and a bass line. The music is in 3/4 time. The score is divided into measures by vertical bar lines. There are various musical notations including notes, rests, and ornaments. The word "Lied." is written below the bass staff, followed by an asterisk, and this pattern repeats. The score is marked with "p" (piano) and "f" (forte). There are also markings for "tr" (trill) and "rit." (ritardando). The paper shows signs of age, including creases and discoloration.





First system of musical notation. The treble staff features a melody with triplets and eighth notes, marked with a forte *f* dynamic. The bass staff provides accompaniment with chords and single notes. Fingerings are indicated by numbers 1-4. Pedal points are marked with *Ped.* and asterisks.



Second system of musical notation. The treble staff continues the melody with a forte *ff* dynamic. The bass staff features a more active accompaniment. Pedal points are marked with *Ped.* and asterisks.



Third system of musical notation. The treble staff continues the melody. The bass staff features a more active accompaniment. Pedal points are marked with *Ped.* and asterisks.



Fourth system of musical notation. The treble staff continues the melody. The bass staff features a more active accompaniment. Pedal points are marked with *Ped.* and asterisks.



8.

\* Ped. \*

un poco animato.

*f* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

deces.

*pp*

Ped. \* Ped. \* Ped. \* Ped.







10 8 5 4

*f* animato un poco.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

Ped. \* Ped. \* Ped. \* Ped. \* Ped.

8

*dim.*

\*

8

*p* *cres*



8

*pp* *à tempo*

*Red.*

8

*Red.*

8

*Red.*

8

*Red.*

8

*Red.*



8 9

8 9

8

8

*Ped.* \* *Ped.* \*

*morendo.* . . . . .

8

*poco f*

*p*

8

*poco f*

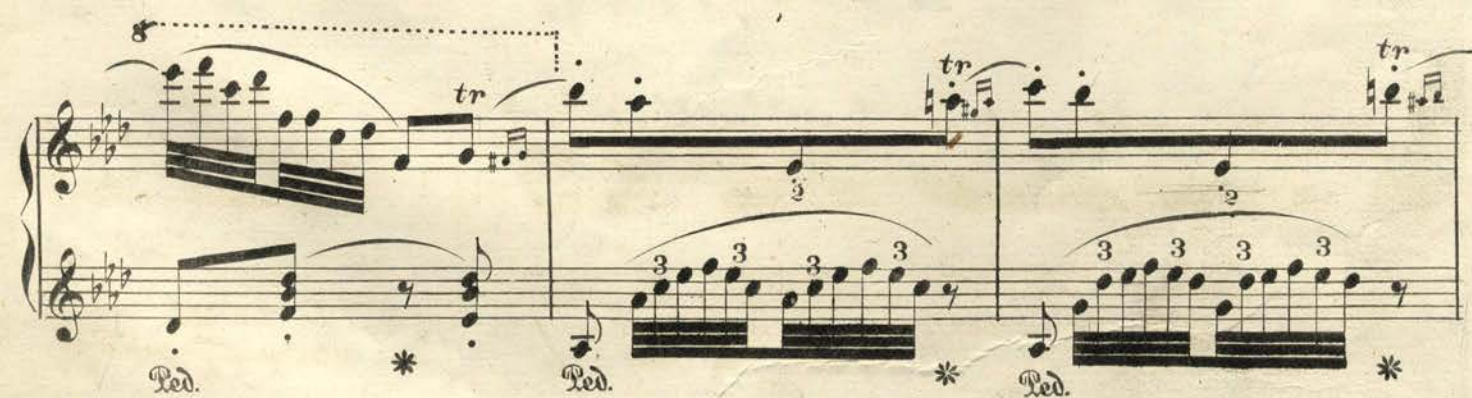
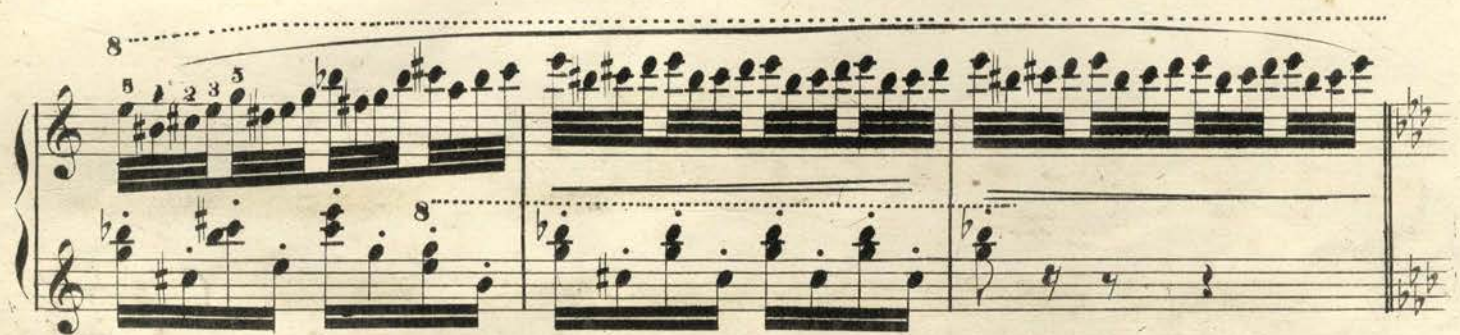
*poco f*

8

*poco f*

*poco f*







*tr* *scherz:* *mp* *animato.* *quasi trillo.*

*Ped.* \* *Ped.* \* *Ped.* \*

8

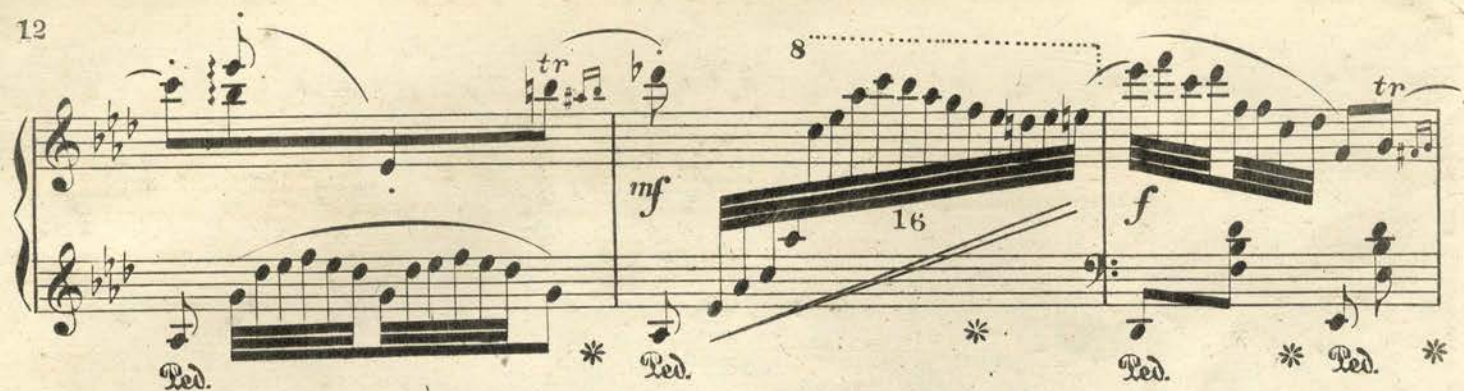
*cres un poco:*

*p*

8 *a tempo. p* *tr* *tr*

*Ped.* \* *Ped.* \*





First system of musical notation. The right hand features a trill (tr) and a series of sixteenth notes. The left hand has a series of sixteenth notes. Pedal points (Ped.) are marked with asterisks. Dynamics include *mf* and *f*. A bracket with the number 8 is above the right hand, and a bracket with the number 16 is below the left hand.



Second system of musical notation. The right hand features a trill (tr) and a series of sixteenth notes. The left hand has a series of sixteenth notes. Pedal points (Ped.) are marked with asterisks. Dynamics include *mf*. The instruction "stringendo e crescendo un poco. . . ." is written above the right hand.



Third system of musical notation. The right hand features a series of sixteenth notes. The left hand has a series of sixteenth notes. Pedal points (Ped.) are marked with asterisks. Dynamics include *f*. The instruction "un poco più mosso. 4 5 4" is written below the right hand.



Fourth system of musical notation. The right hand features a series of sixteenth notes. The left hand has a series of sixteenth notes. Pedal points (Ped.) are marked with asterisks. Dynamics include *f*. The instruction "un poco più mosso. 4 5 4" is written below the right hand.



Fifth system of musical notation. The right hand features a series of sixteenth notes. The left hand has a series of sixteenth notes. Pedal points (Ped.) are marked with asterisks. Dynamics include *f*. The instruction "un poco più mosso. 4 5 4" is written below the right hand.



13

\* Ped. \* Ped.

\*

\* Ped.

\* Ped. \*

un poco piu mosso.

Ped.

8

e cresc:

\* Ped. \* Ped.



8

8ve

\* Ped.

8

Ped.

\* 8ve

\* Ped.

\*

8

Ped.

\* Ped.

\* 8ve

\* Ped.

\*

8

\* Ped.

8

Ped.

un poco ritenuto.

\*



This image shows a page of musical notation, likely for a piano piece. The notation is written on a grand staff (treble and bass clefs). The music features complex chords, often with multiple notes beamed together, and various rhythmic patterns including triplets. There are several markings throughout the score: "piu mosso." at the top left, "f semp:" indicating a fortissimo section, and "Red." appearing multiple times, possibly indicating a reduction or a specific performance instruction. The page is numbered 8 at the top right and 15 at the bottom right. The notation is dense and detailed, with many notes and accidentals. The paper appears aged and slightly worn.







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LES GOUTTES D'EAU.  
(DROPS OF WATER)  
CAPRICE ETUDE.

J. ASCHER, Op. 17.

Andante.

*p* Ped \* Ped \* *mf* Ped \* Ped \*

Ped \* Ped \*

*p*

*dolce* Ped \* *poco agitato* Ped \* Ped \*

*f* *p* *rall. dim.*



Allegretto.

ben marcato il canto.

3

First system of musical notation. The piano part (treble clef) features a rapid, ascending and descending scale-like melody. The bass part (bass clef) provides a steady accompaniment with eighth notes. A dynamic marking *p* and the instruction *e leggiero.* are present. Pedal markings (*Ped*) and asterisks (\*) are used to indicate specific pedaling points.

Second system of musical notation. The piano part continues with the scale-like melody. A crescendo marking *cres.* is placed between the two measures. The bass part maintains its accompaniment. Pedal markings and asterisks are present.

Third system of musical notation. The piano part begins with a dynamic marking *p*. The melody continues with the same scale-like pattern. The bass part continues with its accompaniment. Pedal markings and asterisks are present.

Fourth system of musical notation. The piano part continues with the scale-like melody. A dynamic marking *f: brillante.* is present, followed by a decrescendo marking *dim.* in the second measure. The bass part continues with its accompaniment. Pedal markings and asterisks are present.

Fifth system of musical notation. The piano part continues with the scale-like melody. A dynamic marking *p* is present. The bass part continues with its accompaniment. Pedal markings and asterisks are present.



This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is marked with several performance instructions:

- cres.** (crescendo) is written above the first system.
- f** (forte) is written below the first system.
- rall.** (rallentando) is written above the second system.
- a tempo.** (al tempo) is written below the third system.
- dolce.** (dolce) is written below the fourth system.
- ben marcato il canto.** (well marked the song) is written below the fourth system.
- p sempre.** (piano sempre) is written below the fifth system.
- Ped** (pedal) is written below the fifth system.
- Ped** (pedal) is written below the sixth system.

The notation is written in a style typical of 19th-century musical manuscripts, with a focus on melodic lines and harmonic support. The page is numbered 4 in the top left corner.



poco - - - a - - - poco

cres. - - -

dim.

marcato.

pp

p

f

cres - - -



This image shows a page of a musical score, likely for a piano. The page is filled with multiple systems of musical staves, each containing complex notation. The notation includes various note values, rests, and dynamic markings such as *sf*, *f*, *poco*, *con forza*, *dim.*, *a tempo*, *rall.*, *Ped*, *cres*, and *p*. There are also articulation marks and a *8* marking above a dashed line. The page is numbered 1918-a in the bottom left corner.



8

brillante. dim.

cres.

8

p

p

poco - a - poco - - cres.

8



8

*ff* *pp* *dim.*

First system of a musical score. The upper staff (treble clef) features a rapid, ascending and descending scale-like passage. The lower staff (bass clef) contains a rhythmic accompaniment of eighth notes. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo), with a *dim.* (diminuendo) instruction.

8

*a tempo.*

Second system of the musical score. The upper staff continues the scale-like passage. The lower staff has a rhythmic accompaniment. The marking *a tempo.* (al tempo) is present.

8

*p* poco - - a - - poco - ac - -

Third system of the musical score. The upper staff continues the scale-like passage. The lower staff has a rhythmic accompaniment. The marking *p* (piano) is present, followed by the lyrics "poco - - a - - poco - ac - -".

8

- ce - - le - - ran - - do. *f*

Fourth system of the musical score. The upper staff continues the scale-like passage. The lower staff has a rhythmic accompaniment. The lyrics "ce - - le - - ran - - do." are present, followed by the marking *f* (forte).

8

*p* *dolce.* *pp*

Fifth system of the musical score. The upper staff continues the scale-like passage. The lower staff has a rhythmic accompaniment. The markings *p* (piano), *dolce.* (dolce), and *pp* (pianissimo) are present.



8.

pp morendo.

8.

per - den - do - si -

8.

- e - rallentando.

8.

pp ppp

1918-8 Pedale tenuto



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## NOCTURNE.

Oeuvre. 24.

par THÉODORE DÖHLER.

Lento Cantabile.

NOCTURNE.

*p*  
*Ped.* \*

*rf* *pp*

*Ped.* *pp* leggiero. \*

*Ped.* *pp* leggiero.



*loco.*

*Ped.*

*\* pp riten.*

*pesante.*

*pp. leggero.*

*va*

*cres molto.*

*sf*

*dim.*

*loco.*



4



leggiere.

3

This system contains the first two measures of the piece. The right hand features a rapid, continuous sixteenth-note pattern. The left hand plays a simple bass line with a triplet of eighth notes in the first measure.



8va

This system contains measures three and four. The right hand continues the sixteenth-note pattern, while the left hand maintains its bass line.



8va

cres.

This system contains measures five and six. The right hand continues the sixteenth-note pattern. The left hand's bass line includes a crescendo marking.



loco.

f

This system contains measures seven and eight. The right hand continues the sixteenth-note pattern. The left hand's bass line includes a forte (f) marking in the second measure.



8va

loco.

cantabile.

leggiere.

p

This system contains measures nine and ten. The right hand continues the sixteenth-note pattern. The left hand's bass line includes markings for 'loco.', 'cantabile.', 'leggiere.', and a piano (p) dynamic.



*8va* .....  
*cant.*  
*leggiero. pp*

This system contains the first two staves of music. The upper staff features a melodic line with a dashed line above it labeled '8va'. The lower staff provides a harmonic accompaniment. The tempo/mood is marked 'leggiero. pp'.

*agitato.*  
*f*

This system contains the third and fourth staves. The tempo is marked 'agitato.' and the dynamic is 'f'. The music is more rhythmically active than the previous system.

*accelerando.*

This system contains the fifth and sixth staves. The tempo is marked 'accelerando.' and the music continues with a driving rhythm.

*riten.* *p* *accelerando.*

This system contains the seventh and eighth staves. It includes a 'riten.' (ritardando) marking, a dynamic change to 'p', and another 'accelerando.' marking.

*cres.* *8va* .....

This system contains the ninth and tenth staves. It features a 'cres.' (crescendo) marking and a dashed line above the upper staff labeled '8va'.



8va loco. ritard. leggiéro.

leggiéro. pp

8va loco. loco.

tr leggiéro.

6



*martellato.*

7

First system of musical notation. The right hand features a rapid, repeated-note passage marked *ff* (fortissimo) and *8va* (octave). The left hand provides a simple accompaniment. Trills (*tr*) are indicated above the final notes of the right-hand phrase.

Second system of musical notation. The right hand continues the rapid repeated-note passage, marked *pp* (pianissimo) and *8va*. The left hand has a few notes with accents (^).

Third system of musical notation. The right hand has a trill (*tr*) followed by a rapid repeated-note passage marked *8va*. The left hand continues its accompaniment.

Fourth system of musical notation. The right hand features a trill (*tr*) and a rapid repeated-note passage marked *8va*. The left hand has a few notes. A *Ped.* (pedal) marking is present below the right-hand phrase.

Fifth system of musical notation. The right hand has a rapid repeated-note passage marked *ppp* (pianississimo) and *8va*. The left hand has a few notes. The system ends with an asterisk (\*).



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3. Oh you lit-tle ras-cal

bless them, Sweet and in-no-cent as doves.  
Tod-die, Wants to shoo the wheels go round.

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*RISOLUTO.*

PÍANO. *f*

*bravura.*

*rit.*

*MODERATO.*

*mp*







This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains five systems of staves, each with a treble and bass staff joined by a brace. The notation is in G major (one sharp) and 3/4 time. The first system is marked 'Brillante.' and 'mf'. It features a repeating eighth-note pattern in the right hand and a more complex bass line. The second and third systems continue this pattern with various pedaling instructions ('ped.') and asterisks indicating specific notes. The fourth system includes a 'p rit.' (piano, ritardando) marking followed by a 'tempo.' (return to tempo) marking. The fifth system concludes the page with further pedaling and note markings. The notation is clear and well-preserved, with some minor ink bleed-through visible.



*agitato.*

*f*

*ped. M.D. \* ped. M.D. \* ped. M.D. \* ped. M.D. \* ped. M.D. \* ped. M.D. \**

*rapido.*

*f*

*ped.*

*M.D.*

*M.G.*

*p rit.*

*marcato il canto.*

*ped.*



The image displays four systems of piano accompaniment for a piece titled 'Chanson des Alpes'. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The right hand features a complex, rhythmic melody with frequent sixteenth-note runs and triplets, often marked with an '8' and a wavy line indicating a tremolo or rapid oscillation. The left hand provides a steady accompaniment with eighth and sixteenth notes, including triplets and occasional rests. Pedal markings ('ped.') are placed below the bass staff of each system. Asterisks (\*) are used to mark specific measures in the right hand of each system. The notation includes various musical symbols such as beams, slurs, and dynamic markings.



The musical score is arranged in four systems, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ped.*, *p*, and *pp*. The key signature is one flat (B-flat). The first three systems end with a double bar line, while the fourth system continues across the page. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ped.*, *p*, and *pp*.







This musical score is for a piece titled "Chanson des Alpes". It is written for piano and consists of four systems of music, each with two staves (treble and bass clef). The key signature is one flat (B-flat). The score is divided into measures by vertical bar lines. Above the first staff of each system, there is a bracket with the number "8" and a wavy line, indicating a specific fingering or articulation. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "ped." (pedal) is written below the first staff of each system. There are also asterisks (\*) and the number "3" (triplets) used as markings. The paper is aged and shows some wear, including a vertical crease and some discoloration. There are two small white rectangular pieces of tape or paper on the left side of the page, one near the second system and one near the third system. The overall layout is clean and professional, typical of a printed musical score.



The image displays four systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. Pedal points are indicated by the word "ped." in the bass staff of each system. Fingerings are marked with numbers 1-5. Some measures contain asterisks (\*). The paper is aged and has some tape repairs.



First system of musical notation. The treble staff features a melodic line with a wavy line above it, marked with an '8'. The bass staff has a pedal point marked 'ped.' and a final measure with an asterisk '\*'.

Second system of musical notation. The treble staff continues the melody with a wavy line and '8'. The bass staff includes a pedal point marked 'ped.', a measure with an asterisk '\*' and a forte 'f' dynamic, and a section marked 'ped. accel.'.

Third system of musical notation. The treble staff has a wavy line and '8'. The bass staff includes a section marked 'presto.' and a wavy line with 'loco.'.

Fourth system of musical notation. The treble staff has a wavy line and '8'. The bass staff includes a section marked 'fz' (forzando) and a final measure with an asterisk '\*'.



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## LE CARNEVAL DE VENISE

Par Charles Voss Op. 51.

Introduzione

Moderato.

*pp* ed misterioso

Ped

*mf* con espressione

*p*

*mf*



*p* Ped *mf* Ped *pp* ritén

Allegretto.

TEMA.

*mf* a tempo *p*



4

## VAR: 1.

First system of musical notation for Variation 1. It consists of a grand staff with a treble and bass clef. The treble staff begins with a piano (*p*) dynamic marking. The music features a series of eighth and sixteenth notes, with some measures containing triplets and slurs. The bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation for Variation 1. The treble staff continues the melodic line with various ornaments and slurs. The bass staff maintains the accompaniment pattern.

## VAR: 2.

Third system of musical notation for Variation 2. The treble staff starts with a measure rest followed by a series of eighth notes. A *legatissimo* marking is placed above the first measure of the treble staff. The bass staff continues with the accompaniment.

Fourth system of musical notation for Variation 2. The treble staff features a series of eighth notes with slurs. The bass staff continues with the accompaniment.

Fifth system of musical notation for Variation 2. The treble staff concludes with a series of eighth notes and a final measure. The bass staff continues with the accompaniment.



5

*scherz?*

VAR: 4.

*p*

3

8va

2 2 2

*f* *pp* *f*



6 VAR: 5.

First system of Variation 5. The right hand features a rapid sixteenth-note melody with dynamic markings *p*, *pp*, *f*, *p*, *pp*, and *fr*. The left hand provides a steady eighth-note accompaniment. An *8va* marking with a dashed line indicates an octave extension for the final notes of the first measure.

Second system of Variation 5. The right hand continues the sixteenth-note melody with dynamics *p*, *pp*, *fr*, and *p*. The left hand maintains the eighth-note accompaniment. An *8va* marking is present above the final measure of the right hand.

VAR: 6.

First system of Variation 6. The right hand plays a melody of eighth notes with a *Brillante.* marking. The left hand has a simple eighth-note accompaniment. An *8va* marking with a dashed line is above the right hand.

Second system of Variation 6. The right hand continues the eighth-note melody with an *8va* marking. The left hand continues the eighth-note accompaniment.

Third system of Variation 6. The right hand continues the eighth-note melody with an *8va* marking. The left hand continues the eighth-note accompaniment.



VAR: 7.

8va

pp

con leggerezza

7

8va

pp

espress

f

VAR: 8.

p

il canto marcato.

Ped

\* Ped

\* Ped

V

f

ff

V

V

V

V

VAR: 9.

2 1

2 1

2 1



This page of musical notation consists of five systems of staves, each with a treble and bass clef joined by a brace. The music is written in a key with two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. Pedal markings ('Ped') are placed below the bass staff in several measures. The dynamics range from *pp* (pianissimo) to *fff* (fortississimo). A triplet of eighth notes is marked with a '3' and a 'f' dynamic. A '2a' marking appears above a note in the fourth system. The piece concludes with a double bar line in the fifth system.

Dynamic markings: *ff*, *fff*, *f*, *p*, *mf*, *pp*.

Pedal markings: Ped.

Triplet marking: 3

Other markings: 2a



## Presto

*mf* con bravura

Ped

8va

*f*

Ped

8va

*ff*

*ff* *f* *ff* *sf* *fff* con fuoco

Ped

*fff*

6/8 = 8



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FIVE MAZURKAS, OP. 7.	6	"
POLONAISE, in C $\sharp$ minor OP. 26. N <sup>o</sup> 1.	4	"
FOUR PRELUDES, selected from OP. 28.	4	"
IMPROMPTU, OP. 29.	5	"
2 <sup>nd</sup> SCHERZO, in B minor OP. 31.	15	"
NOCTURNE CÉLÈBRE, in B. OP. 32. N <sup>o</sup> 1.	3½	"
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MARCHE FUNÈBRE, from OP. 35.	3½	"
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BERCEUSE, OP. 57.	4	"
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MAZURKA in G min OP. 67. N <sup>o</sup> 2	2	"

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**MARCHE FUNÈBRE.**

FRED. CHOPIN. Op. 35.

PIANO. *p*

*fz*

*f*

Ped \* Ped \* Ped \* Ped \*





First system of musical notation. Treble and bass staves. The word *sempre* is written above the treble staff. The word *p* is written above the treble staff. The word *ff* is written above the treble staff. Pedal markings (Ped) are present below the bass staff, with asterisks (\*) indicating specific points.



Second system of musical notation. Treble and bass staves. The word *f* is written above the treble staff. Pedal markings (Ped) are present below the bass staff, with asterisks (\*) indicating specific points.



Third system of musical notation. Treble and bass staves. The word *sempre* is written above the treble staff. The word *p* is written above the treble staff. Pedal markings (Ped) are present below the bass staff, with asterisks (\*) indicating specific points.



Fourth system of musical notation. Treble and bass staves. The word *pp* is written above the treble staff. Pedal markings (Ped) are present below the bass staff, with asterisks (\*) indicating specific points.



Fifth system of musical notation. Treble and bass staves. The word *tr* is written above the treble staff. Pedal markings (Ped) are present below the bass staff, with asterisks (\*) indicating specific points.



First system of a musical score. The treble staff contains a melody with lyrics "cres - cen - do" written below it. The bass staff features a continuous eighth-note accompaniment. Pedal markings are indicated below the bass staff: "Ped" followed by an asterisk, then "Ped", an asterisk, "Ped", an asterisk, "Ped", an asterisk, "Ped", an asterisk, "Ped", an asterisk, and finally "Ped" followed by an asterisk.

Second system of the musical score. The treble staff continues the melody. The bass staff continues the eighth-note accompaniment. Pedal markings below the bass staff include: "Ped", an asterisk, "Ped", an asterisk, "Ped", an asterisk, "Ped", an asterisk, "Ped", an asterisk, "Ped", an asterisk, "Ped", an asterisk, and "Ped" followed by an asterisk.

Third system of the musical score. The treble staff includes a trill (tr) and a repeat sign. The bass staff continues the accompaniment. Pedal markings below the bass staff include: "Ped", an asterisk, "Ped", an asterisk, "Ped", an asterisk, "Ped", an asterisk, "Ped", an asterisk, "Ped", an asterisk, "Ped", an asterisk, and "Ped" followed by an asterisk. First and second endings are marked above the treble staff.

Fourth system of the musical score. The treble staff begins with a piano (*p*) dynamic marking. The bass staff features a steady eighth-note accompaniment.

Fifth system of the musical score. The treble staff continues the melody. The bass staff continues the eighth-note accompaniment.





First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes dynamic markings *fz* (forzando) and *f* (forte). The bass line consists of a steady eighth-note accompaniment.



Second system of musical notation, continuing the piece. It includes dynamic markings *f* and *p* (piano). Pedal points are indicated by "Ped" and asterisks (\*). The system concludes with a repeat sign.



Third system of musical notation, featuring dynamic markings *sempre f* (sempre forte), *p* (piano), and *ff* (fortissimo). Pedal points are indicated by "Ped" and asterisks (\*). The system concludes with a repeat sign.



Fourth system of musical notation, featuring dynamic markings *f* (forte). Pedal points are indicated by "Ped" and asterisks (\*). The system concludes with a repeat sign.



Fifth system of musical notation, featuring dynamic markings *sempre f* (sempre forte) and *p* (piano). Pedal points are indicated by "Ped" and asterisks (\*). The system concludes with a repeat sign.







# CHOPIN'S WORKS.

## For the Piano.

### MAZURKAS.

Op. 6.	No. 1.	F# minor,	
	No. 2.	C# minor,	
	No. 3.	E major,	5
	No. 4.	E, minor,	
Op. 7.	No. 1.	B, major,	
	No. 2.	A, minor,	
	No. 3.	F minor,	5
	No. 4.	A, major,	
	No. 5.	C, major,	
Op. 17.	No. 1.	B, major,	
	No. 2.	E, minor,	5
	No. 3.	A, major,	
	No. 4.	A, minor,	
Op. 24.	No. 1.	G minor,	
	No. 2.	C major,	5
	No. 3.	A, major,	
	No. 4.	B, minor,	
Op. 30.	No. 1.	C minor,	
	No. 2.	B minor,	5
	No. 3.	D, major,	
	No. 4.	C, minor,	
Op. 33.	No. 1.	G# minor,	
	No. 2.	D, major,	6
	No. 3.	C, major,	
	No. 4.	B, minor,	
Op. 41.	No. 1.	C# minor,	
	No. 2.	E, minor,	5
	No. 3.	B, major,	
	No. 4.	A, major,	
Op. 50.	No. 1.	G, major,	6
	No. 2.	A, major,	
	No. 3.	C# minor,	
Op. 56.	No. 1.	B, major,	6
	No. 2.	C, major,	
	No. 3.	C, minor,	
Op. 59.	No. 1.	A, minor,	6
	No. 2.	A, major,	
	No. 3.	F# minor,	
Op. 63.	No. 1.	B, major,	3½
	No. 2.	F minor,	
	No. 3.	C# minor,	

Scherzo. Op. 31 . . . 10

Rondo. " 16 . . . 12½

### MAZURKAS.

Op. 67.	No. 1.	G major,	
	No. 2.	G minor,	5
	No. 3.	C major,	
	No. 4.	A minor,	
Op. 68.	No. 1.	C major,	
	No. 2.	A minor,	5
	No. 3.	F major,	
	No. 4.	F minor,	
without	(	A minor,	3
		A major,	3
opus	(	A minor,	3

### WALTZES.

Op. 18.		E, major,	5
Op. 34.	No. 1.	A, major,	5
	No. 2.	A, minor,	3½
	No. 3.	F major,	3½
Op. 42.	No. 1.	A, major,	4
Op. 64.	No. 1.	D, major,	2½
	No. 2.	C# minor,	3½
	No. 3.	A, major,	3
Op. 69.	No. 1.	F minor,	5
	No. 2.	B minor,	
Op. 70.	No. 1.	G, major,	2½
	No. 2.	F minor,	2½
	No. 3.	D, major,	2½

### NOCTURNES.

Op. 9.	No. 1.	B minor,	3
	No. 2.	E, major,	3
	No. 3.	B major,	5
Op. 15.	No. 1.	F major,	3½
	No. 2.	F# major,	3½
	No. 3.	G minor,	3
Op. 27.	No. 1.	C# minor,	5
	No. 2.	D, major,	5
Op. 32.	No. 1.	B major,	3½
	No. 2.	A, major,	

Third Ballade. Op. 47. Ab major . . . 7½

### NOCTURNES.

Op. 37.	No. 1.	G minor,	3½
	No. 2.	G major,	5
Op. 48.	No. 1.	C minor,	6
	No. 2.	F# minor,	6
Op. 55.	No. 1.	F minor,	4
	No. 2.	E, major,	3½
Op. 62.	No. 1.	B, major,	6
	No. 2.	E major,	5
Op. 72.		E minor,	3

### POLONAISES.

Op. 3.		C major,	12½
Op. 22.		E, major,	15
Op. 26.	No. 1.	C# minor,	5
	No. 2.	E, minor,	7½
Op. 40.	No. 1.	A major,	3½
	No. 2.	C minor,	5
Op. 44.		F# minor,	12½
Op. 53.		A, major,	12½
Op. 61.	Fantasia.	A, major,	10
Op. 71.	No. 1.	D minor,	7½
	No. 2.	B, major,	7½
	No. 3.	F minor,	7½

### ECOSSAISES.

Op. 72.	No. 1.	D major,	2½
	No. 2.	G major,	
	No. 3.	D, major,	2½

### TARANTELE.

Op. 43.		A, major,	5
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### IMPROMPTUS.

Op. 29.		A, major,	6
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# DEUX NOCTURNES.

FR. CHOPIN, Op. 32. N° 1.

Andante sostenuto.

*delicatiss.*  
*p poco ritenuto.*  
*in tempo.*  
*stretto.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*  
*Ped.* \* *Ped.* \*  
*Ped.* \* *Ped.* \*  
*pp delicatiss.*





First system of musical notation. Treble and bass staves. Dynamics: *f* *stretto.* *p poco ritenuto.* Pedal markings: *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



Second system of musical notation. Treble and bass staves. Dynamics: *tranquillo.* *in tempo.* Pedal markings: *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



Third system of musical notation. Treble and bass staves. Pedal markings: *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



Fourth system of musical notation. Treble and bass staves. Dynamics: *pp*. Pedal markings: *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



Fifth system of musical notation. Treble and bass staves. Dynamics: *stretto.* Pedal markings: *Ped.* \* *Ped.* \*



*p* *poco ritenuto.* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*in tempo.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

23152



First system of a piano score. The treble staff contains a melodic line with some grace notes. The bass staff features a steady eighth-note accompaniment. The key signature has three sharps (F#, C#, G#). The system concludes with the instruction *stretto.* and two pedal markings: *Ped.* followed by an asterisk and *Ped.* followed by an asterisk.

Second system of the piano score. It begins with the tempo marking *poco ritenuto.* and a piano dynamic *p*. The treble staff has a melodic line, while the bass staff has a more active eighth-note accompaniment. The system ends with a forte dynamic *f* and a series of pedal markings: *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*, and *Ped.* \*.

Third system of the piano score. It features a *gr.* (grace note) marking and a *ritenuto.* (ritardando) instruction. The treble staff includes a complex figure-eight passage with fingerings 4 3 2 1 and 3 2 1 3 2 1. The system concludes with a pianissimo *pp* dynamic and a final pedal marking: *Ped.* \*.

Fourth system of the piano score. It contains a forte *f* dynamic and a piano *p* dynamic. The treble staff has a melodic line, and the bass staff has a steady accompaniment. The system ends with two pedal markings: *Ped.* \* and *Ped.* \*.

Fifth system of the piano score, marked *ADAGIO.* in the upper right. The tempo is slower, and the treble staff features a melodic line. The system concludes with a final pedal marking: *Ped.* \*.



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Comin' thro' the Rye

4th

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# COMIN' THRO' THE RYE.

## 4th TRANSCRIPTION.

ALFRED JAEHL.

OP. 31.

MODERATO.

f. pesante.  
 Ped: ten. \*

p

Ped: f ten. \*

p

f Ped: \*

p

Ped: p \*

Ped: \*

rall: - - - \*

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\* 453.



marcata la melodia.

First system of musical notation. Treble and bass staves. Treble staff has a melody with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes. Dynamics: *p* (piano). Pedal markings: *Ped:* at the start, followed by asterisks.

Second system of musical notation. Treble and bass staves. Treble staff has a melody with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes. Dynamics: *p* (piano). Pedal markings: *Ped:* at the start, followed by asterisks.

Third system of musical notation. Treble and bass staves. Treble staff has a melody with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes. Dynamics: *ten.* (tension). Pedal markings: *Ped:* at the start, followed by asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melody with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes. Dynamics: *ten.* (tension). Pedal markings: *Ped:* at the start, followed by asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melody with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes. Dynamics: *p* (piano), *pp* (pianissimo). Pedal markings: *Ped:* at the start, followed by asterisks.





8a.....

8a.....

*pp* 2 pedali ma ben marcato il canto.

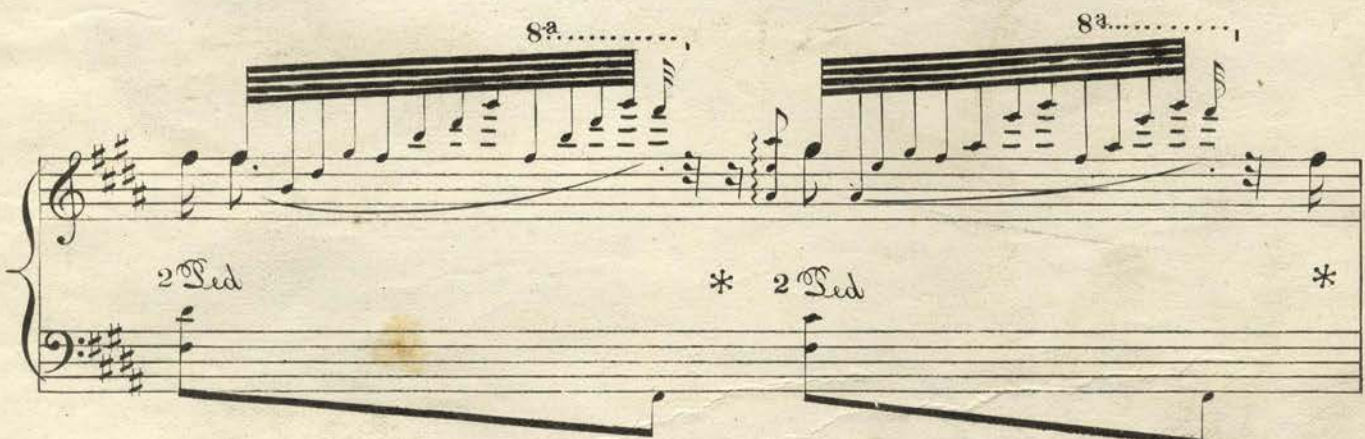
*Ped:* \*



8a.....

8a.....

2 *Ped:* \* 2 *Ped:* \*



8a.....

8a.....

2 *Ped* \* 2 *Ped* \*



8a.....

8a.....

8a.....

*elegante.* 3 3

*p* *Ped* \* *p* *Ped* \*



8a.....

2 Ped.:

\*

8a.....

2 Ped.:

\* 2 Ped.:

\*

8a.....

8a.....

8a.....

*p*

*mf*

Ped.:

\*

Ped.:

\*

8a.....

8a.....

Ped.:

cres:



8a.....

*f*

*p*

*Sed:*

\*

8a.....

*pp*

2 *Sed:*

\*

8a.....

*legg:*

2 *Sed:*

\*

2 *Sed:*

\*

8a.....

*pp una corda.*

*Sed:*

\*

*Sed*





First system of musical notation. The treble clef staff features a melodic line with a series of eighth notes, marked with a dotted line and "8a". The bass clef staff contains a single note, marked with "2 Ped:". The system concludes with a double bar line and an asterisk.



Second system of musical notation. The treble clef staff continues the melodic line, marked with a dotted line and "8a". The bass clef staff contains a single note, marked with "2 Ped:". The system concludes with a double bar line and an asterisk.



Third system of musical notation. The treble clef staff continues the melodic line, marked with a dotted line and "8a". The bass clef staff contains a single note, marked with "2 Ped:". The system concludes with a double bar line and an asterisk.



Fourth system of musical notation. The treble clef staff continues the melodic line, marked with a dotted line and "8a". The bass clef staff contains a single note, marked with "2 Ped:". The system concludes with a double bar line and an asterisk.







# F. Chopin.



Five Mazurkas	op. 6	No. 1	F# Minor	2
Five Mazurkas	op. 6	No. 2	C# Minor	2
Five Mazurkas	op. 6	No. 3	E Major	3
Five Mazurkas	op. 6	No. 4	Eb Minor	2
Five Mazurkas	op. 6	No. 5	C Major	2
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Four Mazurkas	op. 7	No. 1	Bb Major	3
Four Mazurkas	op. 7	No. 2	A Minor	2
Four Mazurkas	op. 7	No. 3	F Minor	2
Four Mazurkas	op. 7	No. 4	Ab Major	2
Four Mazurkas	op. 7	Complete		6
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Three Nocturnes	op. 9	No. 2	Eb Major	2
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Three Waltzes	op. 64	Complete		10
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Four Mazurkas	op. 67	No. 2	G Minor	2
Four Mazurkas	op. 67	No. 3	C Major	2
Four Mazurkas	op. 67	No. 4	A Minor	2
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Three Waltzes	op. 70	No. 2	F Minor	3
Three Waltzes	op. 70	No. 3	Db Major	3
Three Waltzes	op. 70	Complete		7
Nocturne	op. 72		E Minor	3

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## MAZURKA.

B $\flat$  Major.F. CHOPIN, Op. 7. N $^{\circ}$  1.

*Vivace.* (M. M.  $\text{♩} = 50.$ )

*1.* *f* *cres.* *ff* *p scherz.*

*Ped* *✱ Ped* *✱ Ped* *✱* *Ped* *✱ Ped* *✱*

*Ped* *✱ Ped* *✱ Ped* *✱* *Ped* *✱ Ped* *✱*

*cres.* *tr*

*tr*



*p*  
*legato.*

*stretto.* *tr*  
*poco rall* *a tempo.*

*f*

*sotto voce.*

*pp* *sotto voce.*  
*Ped*

*poco rall.* *a*



5

*tempo. f*

*tr*

*f*

Ped

Ped

Ped

*tr*

*f*

*pp*  
*sotto voce.*

Ped

*3*

*rubato.*

*tr*

*3*

*poco rall. a tempo.*

*f*

*cres.*

*f*

*tr*

Ped

Ped

Ped

*tr*



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## NOCTURNE.

Fingered &amp; Revised by LINA KLAUSER.

F. CHOPIN. Op. 37. N<sup>o</sup> 1.

*Andante sostenuto.*

**PIANO.** *p*

*Ped.* \* *Ped.* \* *Ped.* \*

*f* *p*

*Ped.* \* *Ped.* \* *Ped.* \*

*cresc. e stretto*

*a tempo.*

*tranquillo.* *dimin.* *ten.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*f*

*Ped.* \* *Ped.* \* *Ped.* \*



First system of the musical score. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, including fingerings 2, 1, 5, 5, 4, 3, 3, 3, 2, 4, 5, 4, and a trill. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *ff* and *p*. Pedal markings are indicated by asterisks and the word "Ped.".

Second system of the musical score. The right hand continues the melodic development. The left hand features a series of chords. The instruction *cres. e. stretto.* is written above the right hand. Pedal markings are present.

Third system of the musical score. The right hand has a more rhythmic, dotted melody. The left hand continues with chords. Instructions include *atempo.*, *tranquillo.*, and *dimin.*. Measure numbers 43, 6, and 3 are visible. Pedal markings are present.

Fourth system of the musical score. The right hand features a rapid, ascending scale-like passage with fingerings 3, 1, 3, 2, 1, 3, 2, 1, 8, 1, 2, 3, 4. The left hand has chords. Dynamics include *f* and *pp*. Pedal markings are present.

Fifth system of the musical score. The right hand has a melodic line with fingerings 1, 1, 2, 3. The left hand has chords. Dynamics include *p*. Pedal markings are present.





4 43 4 5 4 5 4

*sotto voce.*  
*p legato.*

5 2 1

4 3 4 5 4 3 45 4 2

4

4 45 23 4

*piuf* *p*

4 5 4 4 5 4 3

*pp* *poco rit.*

52 5 2 3

51 8f Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



5

*ff*

Ped. \* Ped. \* Ped. \*

*cresc. e stretto*

Ped. \* Ped. \*

*a tempo.*

*dimin.*

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*pp*

Ped. \* Ped. \* Ped. \*

34

*riten.*

*pp*

*smorz.*

Ped. \*







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# AIR

3

DU STABAT MATER DE

ROSSINI.

(Cujus animam)

F. LISZT.

Allegro maestoso.

PIANO.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble and bass clef, a key signature of two flats, and a common time signature. It features two staves with complex chordal textures. Dynamic markings include *ff* (fortissimo) and *p* (piano). The second system continues the texture, with a *p* marking and the instruction *un poco staccato*. The third system is marked *cantando* and features a more melodic line in the right hand. The fourth system returns to a dense chordal texture with a *ff* marking. The fifth system concludes with a *p* marking and a final chordal texture.



Handwritten musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, key signatures of two flats, and various musical symbols such as notes, rests, and dynamic markings.

The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves, with the word *cres* (crescendo) written above the first staff. The fourth system consists of two staves, with the word *Ossia.* written above the first staff and *ff* (fortissimo) written below the first staff. The fifth system consists of two staves, with *ff* and *Red.* (Ritardando) written below the first staff, and *Red.* written below the second staff.



5

*sf* *energico.*

*f* *sempre con ped.*



The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic and an *espress.* (expressive) marking. The second system includes a crescendo (*cres*) and a forte (*f*) dynamic. The third system features a piano (*p*) dynamic and a *p* marking. The fourth system includes an *espress.* marking. The fifth system concludes with a *rit.* (ritardando) marking. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation is complex, with many sixteenth and thirty-second notes, and includes various fingerings and articulations. The page is numbered 6 in the top left corner.

*p espress.*

*cres*

*f*

*p*

*p*

*espress.*

*rit.*



Adagio. *al tempo* 7

*p*

un poco stacc.

crescendo molto

Ossia. *ff*

*rf*



8 *al tempo.*  
ritemuto e rubato.

*3 2*  
*espress.*

*p*

una corda.

*cres*

*cen*

*do*

*molto.*

tre corda.

*rinforz. e rit. molto ppsmorzando.*

una corda.

*al tempo*

*dol*

*cres*

*cen*

*do*

*molto*

*rinf. e rit. molto*

tre corda.



8

*pp* smorzando.

una corda.

*pp*

*p*

perdendosi

*rit.*

*ppp*

\*







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INVITATION <sup>a la</sup> DANSE.

AUFFORDERUNG ZUM TANZE.

Composed by

C. M. von WEBER.

**Moderato.**

**RONDO**

*grazioso.*

**BRILLANT.**

*p*

*mf*

*p*

*mf*

*ritard.*



Allegro vivace.

ff

molto dolce.

1ma 2da 8

brillante. ma grazioso.

8

1ma 8 2da



Handwritten musical score for a piece titled "Invitation à la Danse". The score is written on six systems of grand staves (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *ff* (fortissimo) and *f* (forte). The piece concludes with a section marked *wiegend.* (Waving.) and *p* (piano). The page number 4 is in the top left corner. The page number 2417 and the number 10 are at the bottom left. The title "Invitation à la Danse." is at the bottom left.

*ff*

*f*

*8*

*8*

*ff*

*wiegend.*  
(Waving.)

*p*

2417 = 10

Invitation à la Danse.



This is a handwritten musical score for a piece titled "Invitation à la Danse". The score is written on six systems of grand staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several measures with triplets, indicated by a "3" over the notes. The score includes dynamic markings such as accents (>) and slurs. A repeat sign is present in the third system. The notation is in a cursive, handwritten style typical of 19th-century manuscripts. The paper shows signs of age, including foxing and staining.



Handwritten musical score for a piece titled "Invitation à la Danse". The score is written for piano and features six systems of music. The key signature is B-flat major (two flats). The first system shows a melodic line in the right hand and a supporting bass line in the left hand. The second system includes the instruction *wiegend. (Waving.)* and a dynamic marking *p*. The third system continues the melodic and harmonic development. The fourth system features a long melodic line in the right hand. The fifth system includes the instruction *cres.* and a dynamic marking *ff passionato.*. The sixth system includes the instruction *Vivace.* and a dynamic marking *ff*. The score concludes with a double bar line and a final chord.

2417 = 10.  
Invitation à la Danse.



This is a handwritten musical score for a piece titled "Invitation à la Danse". The score is written on six systems of grand staves (treble and bass clef). The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, beams, and slurs. There are several dynamic markings: "ff" (fortissimo) appears in the first and third systems, and "p" (piano) appears in the fourth system. The score is heavily annotated with handwritten numbers and symbols. Above the first system, there are numbers 2, 3, 3, 3, 2, 3, 3, and a large "X" with a "3" above it. Above the second system, there are numbers 2, 3, 3, 3, 2, 3, 3, and a large "X" with a "3" above it. Above the third system, there are numbers 2, 3, 3, 3, 2, 3, 3, and a large "X" with a "3" above it. Above the fourth system, there are numbers 2, 3, 3, 3, 2, 3, 3, and a large "X" with a "3" above it. Above the fifth system, there are numbers 2, 3, 3, 3, 2, 3, 3, and a large "X" with a "3" above it. Above the sixth system, there are numbers 2, 3, 3, 3, 2, 3, 3, and a large "X" with a "3" above it. Below the sixth system, there is a sequence of numbers: 2 4 2 7 4 2 9 2 1 4 2 1 4 1 1 4 1 4 2 4. The paper is aged and shows some wear and tear.



ritard. un pochettino. decres.

pp lusingando.

Handwritten musical score for 'L'Allegretto' by Beethoven, measures 1-8. The score is written on two staves, Treble and Bass. The key signature is one flat (B-flat), and the time signature is 3/8. The music features a melody in the Treble staff and a harmonic accompaniment in the Bass staff. The notation is in ink on aged paper. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The music is written in 3/8 time. The first staff contains measures 1 through 8, and the second staff contains measures 1 through 8. The notation includes various musical symbols such as notes, rests, and accidentals. The paper shows signs of age, including discoloration and some staining.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The melody is in the Treble clef, and the accompaniment is in the Bass clef. The music is in 3/4 time. The key signature has one flat (B-flat). The score consists of 12 measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The fifth measure has a treble clef and a bass clef. The sixth measure has a treble clef and a bass clef. The seventh measure has a treble clef and a bass clef. The eighth measure has a treble clef and a bass clef. The ninth measure has a treble clef and a bass clef. The tenth measure has a treble clef and a bass clef. The eleventh measure has a treble clef and a bass clef. The twelfth measure has a treble clef and a bass clef. The score ends with a double bar line. The handwriting is in ink on aged paper. The paper has some staining and wear. The ink is dark. The staves are hand-drawn. The notes are hand-written. The clefs are hand-drawn. The time signature is 3/4. The key signature is one flat. The melody is simple and catchy. The accompaniment is simple and supports the melody. The overall style is that of a folk song or a simple ballad. The paper is aged and yellowed. There are some stains and marks on the paper. The ink is dark and clear. The staves are well-defined. The notes are clearly written. The clefs are clearly drawn. The time signature is clearly visible. The key signature is clearly visible. The melody is clearly written. The accompaniment is clearly written. The overall appearance is that of a well-preserved handwritten musical score.

A handwritten musical score on aged, yellowed paper. The score is written in 3/4 time, indicated by the '3' over the '4' in the time signature. It consists of two staves: a treble staff (top) and a bass staff (bottom). The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is composed of several measures, each containing chords and melodic fragments. Some measures include fingerings (e.g., '1', '3', '4') and articulation marks (e.g., 'x' above a note). The handwriting is in dark ink, and the paper shows signs of age, including creases and discoloration.

Handwritten musical score for a piano piece, showing a single system with a treble and bass staff. The music is in 3/4 time, featuring a melody in the right hand and a harmonic accompaniment in the left hand. The notation includes various notes, rests, and dynamic markings.



The first system of musical notation on page 9. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a *cres.* (crescendo) marking. The first four measures show a melodic line in the treble and a supporting bass line. The fifth measure has a *p* (piano) marking. The system ends with a *ff* (fortissimo) marking.

The second system of musical notation on page 9. It continues the piece with a *ff* (fortissimo) marking at the beginning. The music features a series of chords and a melodic line in the treble. The system concludes with a double bar line.

The third system of musical notation on page 9. It begins with a *p dolce.* (piano dolce) marking. The music is marked *scherzando.* (scherzando). The system shows a melodic line in the treble and a bass line with chords. The system ends with a double bar line.

The fourth system of musical notation on page 9. It continues the *scherzando* section. The music features a melodic line in the treble and a bass line with chords. The system ends with a double bar line.

The fifth system of musical notation on page 9. It begins with a *Brillante.* (brillante) marking and a first ending bracket labeled '8'. The music features a rapid melodic line in the treble and a bass line with chords. The system ends with a double bar line.

The sixth system of musical notation on page 9. It continues the *Brillante* section with a second ending bracket labeled '8'. The music features a rapid melodic line in the treble and a bass line with chords. The system ends with a double bar line.



A handwritten musical score for a piece titled "Invitation à la Danse". The score is written on six systems of grand staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. There are numerous handwritten annotations in pencil, including fingerings (e.g., 1, 2, 3, 4), accents (x), and other markings. The paper is aged and shows some staining.



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The treble staff contains a series of eighth-note chords, with a slur over the first four measures and a '3' above the fifth measure. The bass staff contains a series of chords, with a slur over the first four measures and a '2' above the fifth measure.

The second system of musical notation continues the piece. The treble staff has a slur over the first four measures. The bass staff has a 'ff' (fortissimo) dynamic marking in the second measure. The key signature remains three flats.

The third system of musical notation features more complex rhythmic patterns. The treble staff has a slur over the first four measures. The bass staff has a '2' above the first measure. The key signature remains three flats.

The fourth system of musical notation continues the piece. The treble staff has a slur over the first four measures. The bass staff has a '2' above the first measure. The key signature remains three flats.

The fifth system of musical notation includes a 'Moderato.' tempo marking in the treble staff. The bass staff has a 'p' (piano) dynamic marking in the second measure. The key signature remains three flats.

The sixth system of musical notation concludes the piece. The treble staff has a 'pp' (pianissimo) dynamic marking in the second measure. The bass staff has a 'Fine.' marking at the end. The key signature remains three flats.



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# BOUT-EN-TRAIN.

GALOP DE CONCERT.

EUG. KETTERER. Op. 121.

*PRESTO.*

The first system of musical notation is for a piano piece in 2/4 time, key of B-flat major. It features a treble and bass staff. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass staff provides a rhythmic accompaniment with eighth notes. Dynamics include *mf* (mezzo-forte) and *f* (forte). The system concludes with a repeat sign.

The second system continues the piano piece. It maintains the 2/4 time signature and B-flat major key. The melody in the treble staff continues with quarter notes. The bass staff accompaniment remains consistent. Dynamics include *mf* and *f*. The system concludes with a repeat sign.

The third system of musical notation shows a more complex texture. The treble staff features a melody with eighth notes and a repeat sign. The bass staff has a more active accompaniment with eighth notes and a repeat sign. Dynamics include *f* and *ff* (fortissimo). The system concludes with a repeat sign.

*très brillant*

The fourth system of musical notation is marked *très brillant* (very brilliant). It features a treble staff with a melody of eighth notes and a bass staff with a rhythmic accompaniment. Dynamics include *mf* and *f*. The system concludes with a repeat sign.



8<sup>a</sup>

First system of musical notation, measures 1-6. The system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first measure is marked with a dashed line and '8<sup>a</sup>'. The second measure has a dynamic marking of *mf*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *ff*. The fifth measure has a dynamic marking of *mf*. The sixth measure has a dynamic marking of *f*. The system ends with a double bar line.

Red. \* Red. \* Red. \* Red. \* Red. \*

Second system of musical notation, measures 7-12. The system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first measure is marked with a dashed line and '8<sup>a</sup>'. The second measure has a dynamic marking of *ff*. The third measure has a dynamic marking of *mf*. The fourth measure has a dynamic marking of *ff*. The fifth measure has a dynamic marking of *mf*. The sixth measure has a dynamic marking of *f*. The system ends with a double bar line.

Red. \* Red. \* Red. \* Red. \* Red. \*

8<sup>a</sup>

Third system of musical notation, measures 13-18. The system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first measure is marked with a dashed line and '8<sup>a</sup>'. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *ff*. The fourth measure has a dynamic marking of *mf*. The fifth measure has a dynamic marking of *f*. The sixth measure has a dynamic marking of *ff*. The system ends with a double bar line.

Red. \* Red. \* Red. \* Red. \* Red. \*

8<sup>a</sup>

Fourth system of musical notation, measures 19-24. The system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first measure is marked with a dashed line and '8<sup>a</sup>'. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *ff*. The fourth measure has a dynamic marking of *mf*. The fifth measure has a dynamic marking of *f*. The sixth measure has a dynamic marking of *ff*. The system ends with a double bar line.

Red. \* Red. \* Red. \* Red. \* Red. \*





First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, marked with *mf* and *p*. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, marked with *mf* and *p*. A dashed line labeled *8a* indicates an octave transposition in the right hand.



Second system of musical notation. The right hand continues the melodic line, marked with *mf*. The left hand accompaniment is marked with *mf*. A dashed line labeled *8a* indicates an octave transposition in the right hand.



Third system of musical notation. The right hand features a melodic line with a trill, marked with *p* and *f*. The left hand accompaniment is marked with *p* and *ff*. A dashed line labeled *8a* indicates an octave transposition in the right hand. A first ending bracket labeled *1a* and a second ending bracket labeled *2a* are present.



Fourth system of musical notation. The right hand features a melodic line with a trill, marked with *ff* and *mf*. The left hand accompaniment is marked with *ff* and *mf*. A dashed line labeled *8a* indicates an octave transposition in the right hand.



Fifth system of musical notation. The right hand features a melodic line with a trill, marked with *mf*. The left hand accompaniment is marked with *mf*. A dashed line labeled *8a* indicates an octave transposition in the right hand.



Sixth system of musical notation. The right hand features a melodic line with a trill, marked with *mf*. The left hand accompaniment is marked with *mf*. A dashed line labeled *8a* indicates an octave transposition in the right hand.



legerement.

5

8 a

ff p

Red. \*

Red. \*

p

Red. \*

8 a

Red. \*

f

Red. \*

8 a

Red. \*



*tres brillant.*

First system of musical notation. The right hand (treble clef) features a series of eighth-note chords, while the left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *p legg.* (piano, leggiero). The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note accompaniment. Dynamics include *ff* and *p*. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The right hand features a series of eighth-note chords, with first and second endings marked *1<sup>a</sup>* and *2<sup>a</sup>*. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *f*. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The right hand features a series of eighth-note chords, with first and second endings marked *1<sup>a</sup>* and *2<sup>a</sup>*. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *f*. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation. The right hand features a series of eighth-note chords, with first and second endings marked *1<sup>a</sup>* and *2<sup>a</sup>*. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *f*. The system concludes with a double bar line and a repeat sign.





First system of musical notation. The right hand (treble clef) plays a melody with eighth and sixteenth notes. The left hand (bass clef) plays a bass line with chords marked "Red." and asterisks. A dynamic marking *p* is present.



Second system of musical notation. The right hand continues the melody. The left hand continues the bass line with chords marked "Red." and asterisks. A dynamic marking *f* is present.



Third system of musical notation. The right hand features a section marked *8a* with a dashed line. The left hand has chords marked "Red." and asterisks. Dynamic markings *ff* and *f* are present. The phrase *tres brillante.* is written above the right hand.



Fourth system of musical notation. The right hand continues the melody. The left hand continues the bass line with chords marked "Red." and asterisks. Dynamic markings *f* and *mf* are present.



Fifth system of musical notation. The right hand continues the melody. The left hand continues the bass line with chords marked "Red." and asterisks. Dynamic markings *f* and *ff mf* are present.

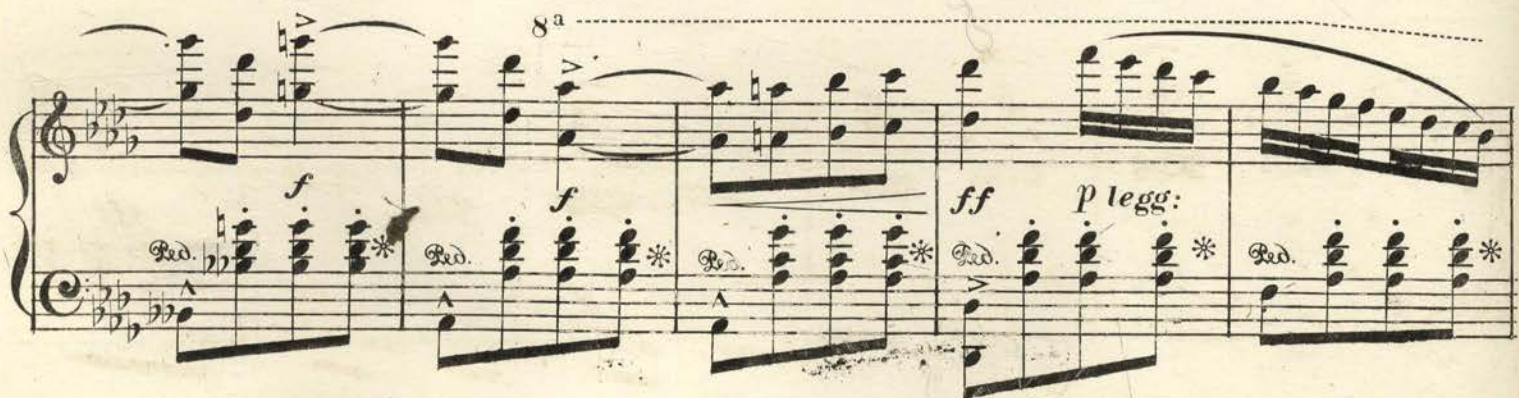





First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, accented with 'v' and '8a'. The left hand (bass clef) plays a steady accompaniment of chords marked 'Red.' and asterisks. Dynamics include 'f' and 'ff'.



Second system of musical notation. The right hand continues the melodic pattern with various articulations. The left hand maintains the chordal accompaniment. Dynamics include 'f' and 'ff'.



Third system of musical notation. The right hand features a melodic line with a 'p legg:' marking. The left hand continues the chordal accompaniment. Dynamics include 'f', 'ff', and 'p legg:'.



Fourth system of musical notation. The right hand features a melodic line with a 'p legg:' marking. The left hand continues the chordal accompaniment. Dynamics include 'p legg:'.



Fifth system of musical notation. The right hand features a melodic line with a 'p legg:' marking. The left hand continues the chordal accompaniment. Dynamics include 'p legg:'.



8<sup>a</sup>

*ff* *p legg:*

Red. \*

This system contains five measures of music. The right hand features a melodic line with various ornaments and slurs. The left hand consists of chords, some marked with 'Red.' and an asterisk. Dynamics include 'ff' and 'p legg:'.

8<sup>a</sup>

*p legg:*

Red. \*

This system contains five measures of music. The right hand continues the melodic line with slurs. The left hand has chords, some marked 'Red. \*'. The dynamic 'p legg:' is present.

8<sup>a</sup>

*f* *ff*

Red. \*

This system contains five measures of music. The right hand has a melodic line with slurs. The left hand has chords, some marked 'Red. \*'. Dynamics include 'f' and 'ff'.

8<sup>a</sup> *tres brillant*

*ff*

Red. \*

This system contains five measures of music. The right hand has a melodic line with slurs. The left hand has chords, some marked 'Red. \*'. The dynamic 'ff' is present. The phrase 'tres brillant' is written above the system.

8<sup>a</sup>

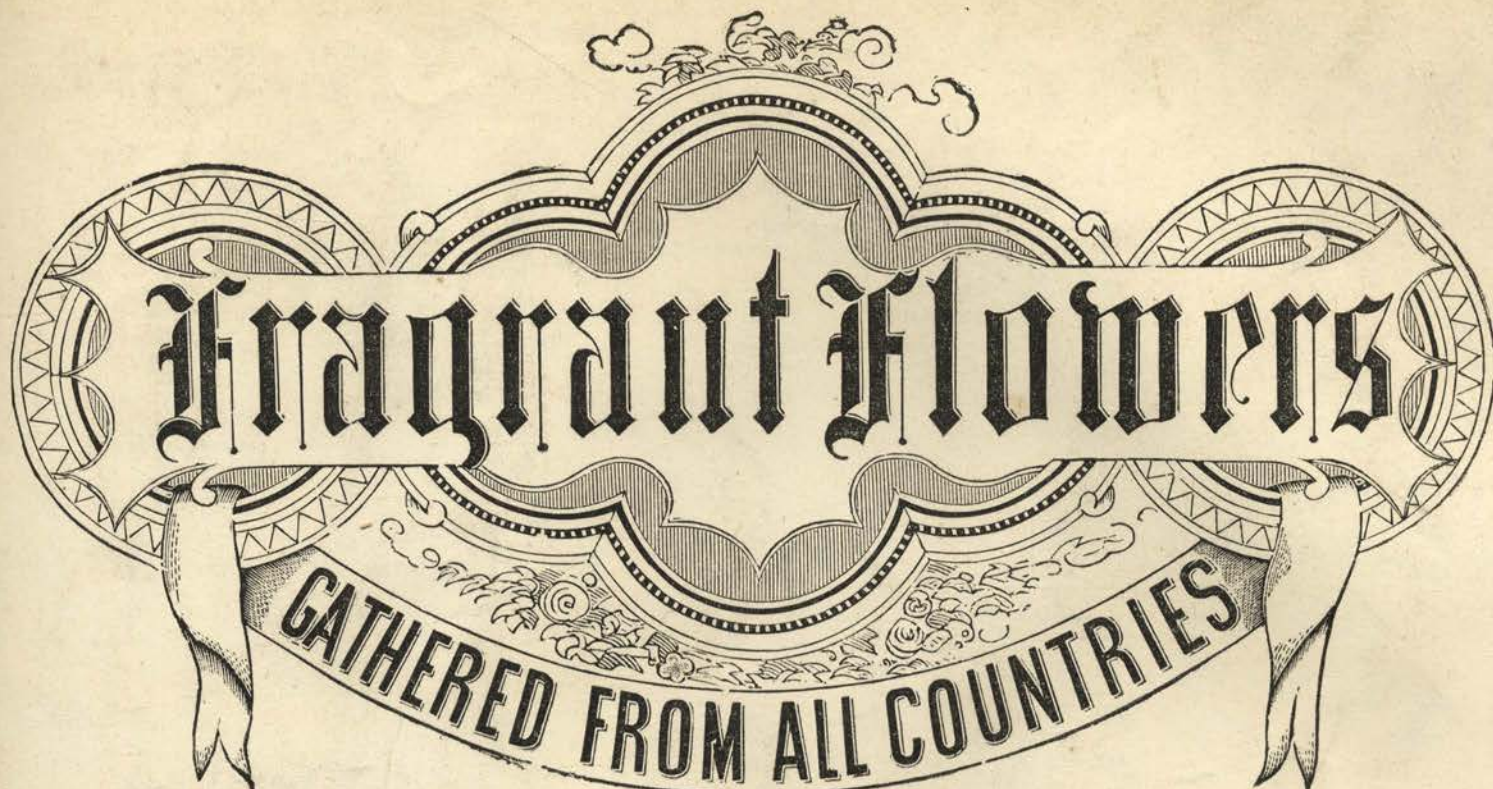
*ff*

This system contains five measures of music. The right hand has a melodic line with slurs. The left hand has chords, some marked 'ff'. The system ends with a double bar line.









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# LUCIA DI LAMMERMOOR

3

FANTAISIE BRILLANTE

par

SYDNEY SMITH

OP. 92.

Tempo di marcia

PIANO.

ten. *ff* *Ped.* *Ped. brillante* ten. 8

ten. *ff* *Ped.* *brillante* 8

8 *p* *delicato* *Ped.* *Ped.* *Ped.* \*

*Ped.* *Ped.* *Ped.* \*





First system of musical notation. The right hand features a rapid ascending scale followed by a triplet of eighth notes. The left hand provides a harmonic accompaniment. Pedal markings (Ped.) and asterisks (\*) are present. Dynamics include *p* and *ff*.



Second system of musical notation. The right hand continues with rapid eighth-note passages. The left hand features a steady accompaniment. Pedal markings (Ped.) and asterisks (\*) are present. Dynamics include *p* and *ff*.



Third system of musical notation. The right hand features a series of eighth-note chords. The left hand provides a steady accompaniment. Pedal markings (Ped.) and asterisks (\*) are present. Dynamics include *cres.* and *pesante*.



Fourth system of musical notation. The right hand features a series of eighth-note chords. The left hand provides a steady accompaniment. Pedal markings (Ped.) and asterisks (\*) are present. Dynamics include *ff grandioso*.



Fifth system of musical notation. The right hand features a series of eighth-note chords. The left hand provides a steady accompaniment. Pedal markings (Ped.) and asterisks (\*) are present.



This page of musical notation is for a piano piece, consisting of five systems of staves. The notation includes various dynamics, pedaling instructions, and fingerings.

- System 1:** Starts with a piano (*p*) dynamic. The right hand has a series of chords and single notes, while the left hand plays a continuous eighth-note pattern. Pedaling instructions (*Ped.*) and asterisks (\*) are placed below the left hand. The system ends with a measure marked with a star (\*).
- System 2:** Starts with a forte (*f*) dynamic. The right hand continues with chords, and the left hand has a more complex pattern with some triplets. Pedaling instructions and asterisks are present. A section of the right hand is marked with an 8-measure rest and a dashed line. The system ends with a measure marked *veloce*.
- System 3:** Starts with a fortissimo (*ff*) dynamic. The right hand has a series of chords, and the left hand plays a continuous eighth-note pattern. Pedaling instructions and asterisks are present. The system ends with a measure marked with a star (\*).
- System 4:** The right hand has a series of chords, and the left hand plays a continuous eighth-note pattern. Pedaling instructions and asterisks are present. The system ends with a measure marked with a star (\*).
- System 5:** Starts with a fortissimo (*ff*) dynamic. The right hand has a series of chords, and the left hand plays a continuous eighth-note pattern. Pedaling instructions and asterisks are present. The system ends with a measure marked with a star (\*).



*ff pp*  
*Ped.*

tranquillo  
sotto voce

*con espress.*  
*Ped.* \* *Ped.* \*

*ritard.*  
*Ped.* \* *Ped.* \*

*m.g. m.d.*  
*lento*  
*Ped.* \*

*m.g. m.d.*  
*Ped.* \*

*m.g. m.d.*  
*molto rall. e dim.*  
*Ped.* \*



## Larghetto

The musical score is written for piano and consists of five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 9/8. The tempo is marked "Larghetto".

**System 1:** The right hand begins with a melody marked *p* (piano). The left hand plays a steady eighth-note accompaniment. The first measure of the left hand is marked *Ped. cantabile.* and the second measure is marked *Ped.* with an asterisk. The system ends with a *Ped.* marking and an asterisk.

**System 2:** The right hand continues the melody. The left hand's accompaniment is marked *Ped.* with an asterisk in the first measure, *Ped.* in the second, and *Ped.* with an asterisk in the third. The system ends with a *Ped.* marking and an asterisk.

**System 3:** The right hand features a melodic phrase. The left hand's accompaniment is marked *Ped.* with an asterisk in the first measure, *mf Ped.* in the second, and *Ped.* with an asterisk in the third. The system ends with a *Ped.* marking and an asterisk.

**System 4:** The right hand has a melodic line. The left hand's accompaniment is marked *p* and *Ped.* with an asterisk in the first measure, *accel. Ped.* with an asterisk in the second, *\* Ped.* in the third, *\* Ped.* in the fourth, and *Ped. pesante* with an asterisk in the fifth. The system ends with a *Ped.* marking and an asterisk.

**System 5:** The right hand has a melodic line. The left hand's accompaniment is marked *Ped.* with an asterisk in the first measure, *Ped.* in the second, *dim. e ritard.* with an asterisk in the third, and *f* in the fourth. The system ends with a *f* marking.





First system of musical notation. The treble staff contains a melody with eighth-note runs, marked with '8' and a dashed line. The bass staff contains a harmonic accompaniment of chords. The text 'la melodia ben marcato' is written above the treble staff, and 'Ped.' is written below the bass staff. A handwritten '2' is above the first eighth-note run, and a handwritten '1' is below the first eighth-note run. A handwritten '8' is above the second eighth-note run. A handwritten '8' is above the third eighth-note run. A handwritten '8' is above the fourth eighth-note run. A handwritten 'Ped. simile' is written above the bass staff. A handwritten '\*' is below the bass staff.



Second system of musical notation. The treble staff contains a melody with eighth-note runs, marked with '8' and a dashed line. The bass staff contains a harmonic accompaniment of chords. The text 'la melodia ben marcato' is written above the treble staff, and 'Ped.' is written below the bass staff. A handwritten '2' is above the first eighth-note run, and a handwritten '1' is below the first eighth-note run. A handwritten '8' is above the second eighth-note run. A handwritten '8' is above the third eighth-note run. A handwritten '8' is above the fourth eighth-note run. A handwritten 'Ped. simile' is written above the bass staff. A handwritten '\*' is below the bass staff.



Third system of musical notation. The treble staff contains a melody with eighth-note runs, marked with '8' and a dashed line. The bass staff contains a harmonic accompaniment of chords. The text 'la melodia ben marcato' is written above the treble staff, and 'Ped.' is written below the bass staff. A handwritten '2' is above the first eighth-note run, and a handwritten '1' is below the first eighth-note run. A handwritten '8' is above the second eighth-note run. A handwritten '8' is above the third eighth-note run. A handwritten '8' is above the fourth eighth-note run. A handwritten 'Ped. simile' is written above the bass staff. A handwritten '\*' is below the bass staff.



Fourth system of musical notation. The treble staff contains a melody with eighth-note runs, marked with '8' and a dashed line. The bass staff contains a harmonic accompaniment of chords. The text 'la melodia ben marcato' is written above the treble staff, and 'Ped.' is written below the bass staff. A handwritten '2' is above the first eighth-note run, and a handwritten '1' is below the first eighth-note run. A handwritten '8' is above the second eighth-note run. A handwritten '8' is above the third eighth-note run. A handwritten '8' is above the fourth eighth-note run. A handwritten 'Ped. simile' is written above the bass staff. A handwritten '\*' is below the bass staff.



The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff features a melodic line with eighth-note patterns, including a triplet marked with a '3' and 'x' above it. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The treble staff has a melodic line with a crescendo marking 'cres.' below it. The bass staff includes a section with a key signature change, indicated by a double sharp sign (F#) on the first line.

The third system of musical notation shows further development. The treble staff includes a section marked 'accel.' (accelerando) below it. The bass staff continues with harmonic support, featuring some sixteenth-note passages.

The fourth system of musical notation concludes the page. The treble staff features a melodic line with a 'poco rall.' (poco rallentando) marking below it. The system ends with a double bar line and a final chord in the bass staff.



Vivace.

leggiere.

*p*

*f*

*f*

*f* appassionato.

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

marc.

3365 = 13



*pp*  
*Ped.* *con espr.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *animato.*

*f*

*ff* *Ped.* *rall e dim.* \*

3365=13



L'istesso tempo.

con grazia  
Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

8

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

stretta

*f* cres.

Ped. \*

8

accel.

*ff*

Presto.



The first system of the musical score, measures 1-6. It features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 5. The bass staff has a rhythmic accompaniment of eighth notes. A dashed line with the number '8' above it spans measures 4 and 5. Pedal markings 'Ped.' and 'ff' are present in measure 5. Triplet markings '3' are above the eighth notes in measures 5 and 6.

**Allegro brillante**

*sempre legato*

The second system of the musical score, measures 7-12. It continues the melodic and rhythmic patterns. Pedal markings 'Ped.' are placed at the beginning of measures 7, 8, 9, 10, 11, and 12, each followed by an asterisk. A piano marking 'p' is at the start of measure 7.

The third system of the musical score, measures 13-18. It continues the melodic and rhythmic patterns. Pedal markings 'Ped.' are placed at the beginning of measures 13, 14, 15, 16, 17, and 18, each followed by an asterisk.

The fourth system of the musical score, measures 19-24. It continues the melodic and rhythmic patterns. Pedal markings 'Ped.' are placed at the beginning of measures 19, 20, 21, 22, and 23, each followed by an asterisk. The instruction 'Pedale à chaque mesure' is written below the system.

The fifth system of the musical score, measures 25-30. It continues the melodic and rhythmic patterns. The instruction 'ritard.' is written at the end of the system. The page number '3365 = 13' is printed at the bottom center.



*Piu mosso.*

*a tempo, sempre piu animato*

*ritard.*

*f*

3365-13





First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, marked with an 8-measure repeat sign. The bass staff provides harmonic support with chords and single notes. Dynamics include *ff* and *cres.*



Second system of musical notation. The treble staff continues the melodic development with various intervals and eighth notes. The bass staff features chords and single notes. An 8-measure repeat sign is present at the beginning.



Third system of musical notation. The treble staff has a melodic line with eighth notes, marked with an 8-measure repeat sign. The bass staff includes a *ff* dynamic marking and a change to a treble clef for a few measures.



Fourth system of musical notation. The treble staff features a melodic line with eighth notes and a long slur. The bass staff includes a *Ped.* (pedal) marking.



Fifth system of musical notation. The treble staff has a melodic line with eighth notes, marked with an 8-measure repeat sign. The bass staff includes *ff* dynamics, *Ped.* markings, and asterisks indicating specific notes.



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## L'ARGENTINE.

SILVERY THISTLE.

FANTAISIE-MAZURKA.

E. KETTERER, Op. 21.

*Allegretto.*

*Lento.*

*f tremolo.*

*leggiere*

*pressz - un - peu*

*leggerissimo.*

*Scintillante.*

*Tempo di Mazurka*

*leggeriss:*

The musical score is written for piano and voice. It begins with an 'INTRODUCTION' section. The first system is marked 'Lento.' and features a piano part with a 'f tremolo.' and a vocal line with lyrics. The second system is marked 'Allegretto.' and continues the vocal line with lyrics 'pressz - un - peu'. The third system is marked 'leggerissimo.' and features a piano part with a 'leggeriss:' marking. The fourth system is marked 'Scintillante.' and features a piano part with a 'leggeriss:' marking. The fifth system is marked 'Tempo di Mazurka' and features a piano part with a 'leggeriss:' marking. The score includes various musical notations such as tremolos, triplets, and dynamic markings.



8a

First system of a musical score. The right hand (treble clef) plays a continuous eighth-note arpeggiated pattern. The left hand (bass clef) plays a series of chords, each marked with 'Ped.' and an asterisk. A 'cres:' (crescendo) marking is placed over the first two chords.

8a

Second system of the musical score. The right hand continues the arpeggiated pattern. The left hand continues with 'Ped.' and asterisk markings. A 'dim:' (diminuendo) marking is placed over the first two chords.

8a

Third system of the musical score. The right hand continues the arpeggiated pattern. The left hand continues with 'Ped.' and asterisk markings. A 'cres:' (crescendo) marking is placed over the first two chords.

8a

Fourth system of the musical score. The right hand continues the arpeggiated pattern. The left hand continues with 'Ped.' and asterisk markings. A 'dim:' (diminuendo) marking is placed over the first two chords.

Fifth system of the musical score. The right hand continues the arpeggiated pattern. The left hand continues with 'Ped.' and asterisk markings. A 'dim:' (diminuendo) marking is placed over the first two chords. The system concludes with a double bar line.



*bien rythmé.*

First system of musical notation. The right hand (treble clef) features a series of eighth-note chords with slurs and accents. The left hand (bass clef) plays a steady eighth-note accompaniment, marked with 'Red.' and asterisks. A forte 'f' dynamic is indicated at the beginning.

Second system of musical notation. The right hand continues with eighth-note chords. The left hand accompaniment is marked 'P elegante.' and includes some rests. The system concludes with a final chord in the right hand.

Third system of musical notation. The right hand continues with eighth-note chords. The left hand accompaniment includes 'Red.' markings and asterisks. The system ends with a final chord in the right hand.

Fourth system of musical notation. The right hand features a rapid sixteenth-note passage, marked 'pp scintill:'. The left hand has a forte 'sf' dynamic and includes a 'cres:' (crescendo) marking. A 'Ga' marking is present above the first measure.

Fifth system of musical notation. The right hand continues with sixteenth-note passages. The left hand includes 'Red.' markings, 'dim:' (diminuendo), 'rall:' (rallentando), and 'pp una corda. legg:' (pianissimo, one string, lightly) markings. A 'Ga' marking is present above the first measure. The system ends with a final chord in the right hand.



8<sup>a</sup>

Red. \*

8<sup>a</sup>

Red. \*

tre corde.

8<sup>a</sup>

Red. \*

cres: \*

8<sup>a</sup>

Red. \*

dim: \*

8<sup>a</sup>

Red. \*

dim: \*

legg:



*scintillante.*

8<sup>a</sup>

*pp una corda.  
brillante.*

*pp*

8<sup>a</sup>

*pp*

8<sup>a</sup>

*pp*

*tre corde.*

*ff*

8<sup>a</sup>

*pp*





First system of musical notation. The right hand (treble clef) features a melodic line with eighth-note patterns, marked with *8a* and slurs. The left hand (bass clef) provides harmonic support with chords and single notes, marked with *Red.* and asterisks. Dynamics include *pp* and *legg:*.



Second system of musical notation. The right hand continues the melodic pattern with eighth notes, marked with *8a*. The left hand maintains the harmonic accompaniment with chords and single notes, marked with *Red.* and asterisks.



Third system of musical notation. The right hand features a melodic line with eighth notes, marked with *8a*. The left hand includes a section with a treble clef and a key signature change to one sharp (F#), marked with *Red.* and asterisks.



Fourth system of musical notation. The right hand features a melodic line with eighth notes, marked with *8a*. The left hand includes a section with a treble clef and a key signature change to one sharp (F#), marked with *Red.* and asterisks. Dynamics include *una corda.* and *pp scintillante.*



Fifth system of musical notation. The right hand features a melodic line with eighth notes, marked with *8a*. The left hand includes a section with a treble clef and a key signature change to one sharp (F#), marked with *Red.* and asterisks.



8<sup>a</sup>

pp

Red. \*

This system contains the first system of music. The right hand (treble clef) features a series of sixteenth-note arpeggiated figures, some marked with a '5' indicating a fifth. The left hand (bass clef) provides harmonic support with chords and single notes, marked with 'Red.' and an asterisk. The key signature has one flat, and the time signature is common time.

8<sup>a</sup>

pp

Red. \*

*p* tre corde

This system contains the second system of music. It continues the arpeggiated patterns in the right hand. The left hand continues with harmonic accompaniment. The final measure of the system features a triplet of eighth notes in the right hand, marked *p* tre corde.

8<sup>a</sup>

Red. dim:

This system contains the third system of music. The right hand continues with arpeggiated figures. The left hand accompaniment includes a 'dim:' marking in the third measure. The system concludes with a double bar line.

8<sup>a</sup> tempo 1<sup>o</sup>

*p* legg:

Red. \*

This system contains the fourth system of music, marked 'tempo 1<sup>o</sup>'. The right hand features a continuous stream of sixteenth-note arpeggiated figures. The left hand accompaniment is marked *p* legg: and includes 'Red. \*' markings.

8<sup>a</sup>

*p*

Red. \*

This system contains the fifth system of music. The right hand continues with the sixteenth-note arpeggiated figures. The left hand accompaniment is marked *p* and includes 'Red. \*' markings.



8<sup>a</sup>

*Red.* *cres:* \*

8<sup>a</sup>

*Red.* *dim:* \*

8<sup>a</sup>

*Red.* \*

8<sup>a</sup>

*pp una corda. morendo.*

8<sup>a</sup>

*rall:* *maestoso* *ff* *ff* \*







TO MISS HENRIETTA GASS.  
*Saint Louis.*

# Œuvres Choies

Pour PIANO Par

## J. LEYBACH.

OP: 3.	PREMIÈRE NOCTURNE.	5
.. 4.	DEUXIÈME NOCTURNE.	5
.. 5.	THEME ALLEMAND.	7½
.. 48.	IPURITANI. <i>Fantaisie Brillante.</i>	7½
.. 52.	CINQUIÈME NOCTURNE.	6
.. 54.	TYROLIENNE.	6
.. 75.	CHANT DU PROSCRIT.	6
.. 35.	FAUST. <i>Fantaisie Élégante</i>	7½
.. 96.	FREISCHUTZ.	10

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*Chicago Ill. New Orleans. St. Joseph Mo.*



## FAUST.

Opera de Ch Gounod.

## FANTAISIE ÉLÉGANTE.

J. LEYBACH. Op: 35.

Allegro moderato. ♩. = 96.

The musical score is written for piano and right-hand parts. It is in 6/8 time, key of B-flat major, and consists of four systems of music. The piano part features a steady eighth-note accompaniment with occasional chords and rests. The right-hand part features a melodic line with various ornaments, including grace notes and slurs. The score includes dynamic markings such as *f*, *cres:*, *ff*, and *brillante.*, as well as performance instructions like *Red.* and *8a*.



Moderato. ♩. = 72.

3

ROMANCE

des

FLEURS.

*Cantando e con espress:*

*p*



*grandioso.*

*mf* *cres:*



*cres:* *f* *ritard:* *sfz*



*un poco piu lento.*

*p* *delicatamente e grazioso.*

*sfz*





4

23 rit:

*p*

*sfz*

*cres:*

*f*

*tempo.*

*p espressivo.*

*sfz*

*p*

*sfz*

MARGUERITE AU ROUET.

*Animato.*

*ben marcato il canto.*



First system of musical notation. Treble and bass staves. Includes markings: *Red.*, *cres:*, *espress:*, and asterisks.

Second system of musical notation. Treble and bass staves. Includes markings: *sfz*, *calmato.*, *dim: e rit:*, and asterisks.

Third system of musical notation. Treble and bass staves. Includes marking: *Scherzando.* and asterisks.

Fourth system of musical notation. Treble and bass staves. Includes marking: *cres:* and asterisks.

Fifth system of musical notation. Treble and bass staves. Includes markings: *sfz*, *P marcato il basso.*, and asterisks.



*f* *Red.* \*

*Red.* *cres:* \* *Red.* \* *ff* *piu animato.* *Red.* \* <sup>8<sup>a</sup></sup>

<sup>8<sup>a</sup></sup> *Red.* \* *calmato.* *f* *p*

## FANFARE.

Allegro ♩. = 116.

*pp* *p*

*f* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*



7

*f* *animato.*

*Red.* \*

*cres:* *ff*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Allegretto.*

*p*

*Red.* \*

*Red.* \*

*Red.* \*

*cres:*

*Red.* \*

*Red.* \*

*p*

*Red.* \*

*Red.* \*

*Red.* \*

*cres:*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*cres:*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* *cres:* \*

*Red.* \*



First system of musical notation, measures 1-4. The right hand features a rapid sixteenth-note scale with fingerings  $\times 2 1 2 \times$  and  $4 2 1$ . The left hand provides a simple harmonic accompaniment. Performance markings include *p* (piano) and *poco a poco animato.* (gradually more animated). A crescendo marking *cres:* is present at the end of the system.

Second system of musical notation, measures 5-8. The right hand continues the scale with fingerings  $\times 4 \times 3 \times 4 \times 3$ . The left hand accompaniment remains. Performance markings include *f brillante legato.* (forcefully, brilliantly, legato) and *cres:* (crescendo).

Third system of musical notation, measures 9-12. The right hand features a more complex sixteenth-note pattern with fingerings  $\times 4$  and  $\times 3 \times 4 \times 3$ . The left hand accompaniment is consistent. Performance markings include *f* (forte), *elegante.* (elegant), and *p* (piano) at the end of the system.

Fourth system of musical notation, measures 13-16. The right hand continues the sixteenth-note pattern. The left hand accompaniment is consistent. Performance markings include *calmato.* (calm), *espress: e legg: il basso.* (expressive and leggiero the bass), and *tempo.* (tempo).

Fifth system of musical notation, measures 17-20. The right hand continues the sixteenth-note pattern. The left hand accompaniment is consistent. Performance markings include *calmato e espress:* (calm and expressive) and *p* (piano).



9

*f*

*rit:*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*ff*

*animato.*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Moderato.*  
DUO de FAUST et MEPHISTO.

*f brillante.*

*ritard:*

*p cantabile.*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*calmato.*

*mf*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*ff*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*



*poco a poco animato.* *cres:* *calmato.*

*cres:* *ri - tar - dan - do.*

*1º tempo.*

*cres:* *cres:*



First system of musical notation, measures 1-4. The right hand features a rapid sixteenth-note scale with accents and slurs, marked with a '4' and a 'p' (piano). The left hand provides a simple harmonic accompaniment with quarter notes and rests. The key signature has two flats (B-flat and E-flat).

Second system of musical notation, measures 5-8. The right hand continues the sixteenth-note scale, with dynamic markings 'poco a poco animato' and 'cres:' (crescendo). The left hand accompaniment remains consistent. The key signature has two flats.

Third system of musical notation, measures 9-12. The right hand introduces triplets and is marked 'brillante.' and 'f' (forte). The left hand accompaniment continues. The key signature has two flats.

Fourth system of musical notation, measures 13-16. The right hand features a dotted eighth-note pattern, marked '8<sup>a</sup>' (octave). The left hand accompaniment continues. The key signature has two flats.

Fifth system of musical notation, measures 17-20. The right hand continues the dotted eighth-note pattern, marked 'ff piu animato.' and 'fff prestissimo.' The left hand accompaniment continues. The key signature has two flats.







# COMPOSITIONS

POUR PIANO PAR

## J. LEYBACH.

Première Nocturne. Op. 3.	5
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NOCTURNE.

J. LEYBACH.

OP: 52.

Allegretto. 80=

PIANO.

Allegretto. 80=♩

PIANO.

*f* *p*

*Ped.* \*

*dim.* *p*

*Ped.* \*

*f* *dim - - inu - endo e ritard.*

*Ped.* \*

Allegretto. 69=♩

*p* *cres* *cen - - - do.*

*Ped.* \*

*f* *dim.* *p* *grazioso.* *rit.*

*Ped.* \*

F. & A. Co. 1056. 7



First system of a piano score. The right hand features a melodic line with a crescendo leading to a sustained note. The left hand plays a series of ascending eighth-note chords. Pedal points are marked with 'Ped.' and asterisks. The lyrics 'cres - - - cen - - - do.' are written above the right hand.

Second system of the piano score. The right hand continues the melodic line with some triplets. The left hand's ascending eighth-note pattern continues. Pedal points are marked. The lyrics 'ritar - - dan - - do.' are written above the right hand.

Third system of the piano score. The right hand plays a rapid sixteenth-note scale. The left hand has a few chords. Pedal points are marked. The tempo marking 'a tempo.' is at the beginning. The lyrics 'Ped. cantando.' are written below the left hand.

Fourth system of the piano score. The right hand continues the rapid sixteenth-note scale. The left hand has a few chords. Pedal points are marked. The lyrics 'cres', 'cen', and 'do.' are written above the right hand.

Fifth system of the piano score. The right hand continues the rapid sixteenth-note scale. The left hand has a few chords. Pedal points are marked. The lyrics 'cres', 'cen', 'do.', and 'rit:' are written above the right hand.



First system of musical notation. The right hand plays a series of eighth notes. The left hand has a few notes, including a double bar line. Pedal markings are present. Dynamics include *ff* and *dim.*. A tempo change to *rit.* is indicated.

Second system of musical notation. The right hand has a melodic line. The left hand has a series of eighth notes. Pedal markings are present. Dynamics include *p*. A tempo change to *a tempo.* is indicated.

Third system of musical notation. The right hand has a melodic line. The left hand has a series of eighth notes. Pedal markings are present. Dynamics include *f*, *dim.*, *p*, and *rit.*. A tempo change to *grazioso.* is indicated.

Fourth system of musical notation. The right hand has a melodic line. The left hand has a series of eighth notes. Pedal markings are present. Dynamics include *p* and *sf*.

Fifth system of musical notation. The right hand has a melodic line. The left hand has a series of eighth notes. Pedal markings are present. Dynamics include *largamente*, *dim.*, and *rit.*. A tempo change to *largamente* is indicated.



Animato.

First system of music, marked *Animato.* and *p espressivo.* The system consists of two staves. The right staff has a treble clef and a key signature of two flats. It begins with a 4-measure rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The left staff has a bass clef and a key signature of two flats, featuring a continuous eighth-note accompaniment. Pedal markings are indicated below the left staff: *Ped.* at the beginning, followed by asterisks and *Ped.* at measures 2, 4, 6, and 8.

Second system of music, marked *a tempo.* and *grazioso, ritard.* The system consists of two staves. The right staff continues the melodic line with eighth and sixteenth notes. The left staff continues the eighth-note accompaniment. Pedal markings are indicated below the left staff: *Ped.* at the beginning, followed by asterisks and *Ped.* at measures 2, 3, 4, 6, 8, and 9.

Third system of music, marked *a tempo.* and *ritard.* The system consists of two staves. The right staff continues the melodic line. The left staff continues the eighth-note accompaniment. Pedal markings are indicated below the left staff: *Ped.* at the beginning, followed by asterisks and *Ped.* at measures 2, 3, 4, 6, 8, and 9.

Fourth system of music, marked *cres.* and *rallent.* The system consists of two staves. The right staff continues the melodic line. The left staff continues the eighth-note accompaniment. Pedal markings are indicated below the left staff: *Ped.* at the beginning, followed by asterisks and *Ped.* at measures 2, 3, 4, 6, 8, and 9.

Fifth system of music, marked *a tempo.* and *cres.* The system consists of two staves. The right staff continues the melodic line. The left staff continues the eighth-note accompaniment. Pedal markings are indicated below the left staff: *Ped.* at the beginning, followed by asterisks and *Ped.* at measures 2, 3, 4, 6, 8, and 9.



*f* *f* *largamente.* *rit.* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*poco più lento.* *p* *ma ben marcato il canto.* *cres.* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*lèggero il basso.*

*ff* *f* *rit.* *dim.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*a tempo.* *p* *cres - cen - do.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*f* *cres.* *ff* *rit.* *f* *dim.* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



a tempo e poco animato.

First system of musical notation. The piano part (left) features a continuous sixteenth-note arpeggiated pattern in the right hand and a bass line in the left hand. The voice part (right) begins with a vocal line marked *mf* and the instruction "cantando." The piano part includes a crescendo (*cres.*) and a pedal point marked "Ped." with asterisks indicating pedal changes.

Second system of musical notation. The piano part continues with the arpeggiated pattern. The voice part has a vocal line marked *p* and a crescendo (*cres.*). The piano part includes a pedal point marked "Ped." with asterisks indicating pedal changes.

Third system of musical notation. The piano part continues with the arpeggiated pattern. The voice part has a vocal line marked *p* and a crescendo (*cres.*) leading to a fortissimo (*f*) section. The piano part includes a pedal point marked "Ped." with asterisks indicating pedal changes.

Fourth system of musical notation. The piano part continues with the arpeggiated pattern. The voice part has a vocal line marked *f* and a fortissimo (*ff*) section. The piano part includes a crescendo (*cres.*) and a fortissimo (*ff*) section marked "largamente." The piano part includes a pedal point marked "Ped." with asterisks indicating pedal changes.

Fifth system of musical notation. The piano part continues with the arpeggiated pattern. The voice part has a vocal line marked *p* and a crescendo (*cres.*). The piano part includes a pedal point marked "Ped." with asterisks indicating pedal changes.



-cen - - - do. *f* *dim.*

Ped. \* Ped. \* Ped. \*

*p* *rit.* *f*

Ped. \* Ped. \* Ped. \*

*p* *grazioso.* *cres.*

Ped. \* Ped. \* Ped. \*

*ff* *dim.* *f* *dim.* *p* *sf* *sf*

*rall:* *Più lento.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*sf* *dim.* *pp* *rall: molto.* *ppp*

8

Ped. \* Ped. \* Ped. \* Ped. \*



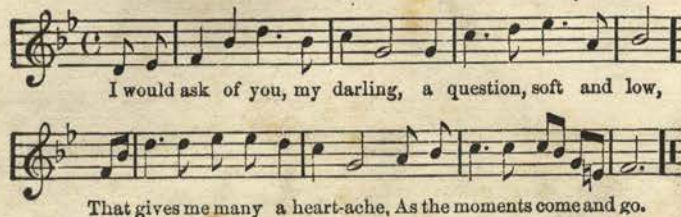
# CATALOGUE

OF VERY DESIRABLE NEW

## Vocal and Instrumental Music.

### WILL YOU LOVE ME WHEN I'M OLD?

Words and Music by J. FORD.



Your love I know is truthful,  
But truest love grows cold;  
It is this that I would ask you,  
Will you love me when I'm old?

#### CHORUS.

Life's morn will soon be waning  
And its evening bells be tolled;  
But my heart will know no sadness,  
If you'll love me when I'm old.

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### WATCHING AND WAITING.

Words and Music by J. FORD.



In a building of light not made with hands,  
By the edge of the crystal sea;  
All glowing with light and joy divine,  
My darling is waiting for me.

#### REFRAIN.

Watching for me; waiting for me.  
In the beautiful land by the crystal sea  
She's watching and waiting for me.

Will you Love me when I'm Old? Song and chorus. Words and music by J. Ford.

Watching and Waiting. Song and refrain. Words and music by.....J. Ford.

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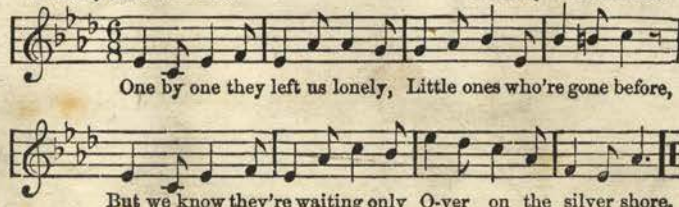
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Price, 40 cents, each.

Far o'er the Stars. Music by.....F. Abt. Sacred song. Soprano; also Alto; also Quartette. Each edition, 35 One of this Celebrated Author's best compositions.

### UP THE BRIGHT AND GOLDEN STAIRS.

Sequel to Where the Little Feet are Waiting. Words by GEO. COOPER. Music by H. MILLARD.



Oh, the joy when we shall greet them,  
Far away from earthly cares,  
Up the golden stairs we'll meet them,  
Up the bright and golden stairs.

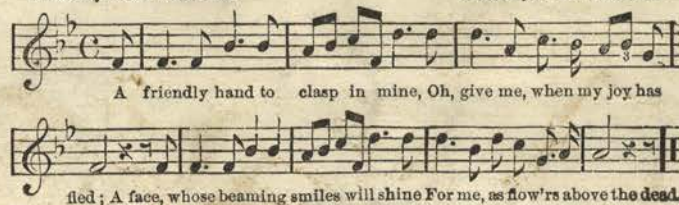
#### CHORUS.

Far away from pain and sadness,  
Far away from toils and cares,  
We shall meet them all in gladness,  
Up the bright and golden stairs.

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Words by GEO. COOPER. Music by J. R. THOMAS.



A voice to fondly speak my praise,  
When loudly other lips condemn;  
Oh, give me these, and all my days  
Will bear for me a fadeless gem.

Maid of the Mill. Music by.....F. Kucken. 50 Vocal duet. Illustrated title.

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# LA SONNAMBULA.

3

POUR LE PIANO.

J.LEYBACH. Op. 27.

Allegro non troppo.

INTRADA.

*f* martellato Ped *f* martellato Ped *f*

Andante cantabile. ♩ = 58.

calmato *p* *mf* *p* ritardando Ped \*

Cantando e legato

Con grand' espress. Ped \*Ped \*Ped \*Ped \*Ped \*

Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*







cres - - - cen - - do *ff* - - - dimin. *p* rall.

Ped \*Ped

a Tempo

*f* Ped Brillante \*Ped \*Ped

*f* Ped \*Ped \*Ped

*f* Ped cresc. \*Ped \*Ped *ff* Ped \*Ped

a Tempo

*f* Ped rallent. \*Ped \*Ped *pp* una corda



Ped

Ped

tre corde cres - cen - do

f

Ped

rallent.

a Tempo

p calmato rit. f largamente espress.

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

Lento e

sfz dimin. una corde pp rall. sf rallent. cantando tre corde

Ped \* Ped \* Ped \*



Con espressione

e legatissimo

*p*

cresc.

Ped \*

Ped \*

Ped \* Ped \*

Ped \*

Musical score for "L'Allegretto" by Franz Schubert, measures 1-4. The score is in 3/4 time, key of D major, and features a piano accompaniment with a waltz-like melody in the right hand and a bass line in the left hand. The tempo is marked "a tempo". The score includes dynamic markings such as "p", "dolce", "crescendo", "dimin.", and "riten.", as well as performance instructions like "Ped" (pedal) and "rallent." (rallentando).

Musical score for "L'Espresso" by Franz Liszt. The score is in 2/4 time and features a piano introduction with a crescendo and a tempo change to "a Tempo poco animato". The right hand plays a melody with a crescendo and a tempo change, while the left hand plays a bass line with a crescendo and a tempo change.

The image shows a page from a musical score, likely for a piano or organ. The score is written in 3/4 time and features a melody in the right hand and a bass line in the left hand. The left hand has a 'Ped' (pedal) marking and a '\*' (crescendo) marking. The right hand has a 'Ped' marking. The score is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The left hand has a 'Ped' (pedal) marking and a '\*' (crescendo) marking. The right hand has a 'Ped' marking.



Ped \*Ped *p* \*Ped \*Ped

Ped *cresc.* \*Ped *f* \*Ped *sf* \*Ped

*largamente* *cresc.* *e rall.* *p* *Cantabile e*  
Ped \*Ped \*Ped \*Ped

*con espress.* *pp una corda* *mf tre corde*  
Ped \*Ped \*Ped \*Ped \*Ped

*pp una corda*  
Ped \*Ped \*Ped \*Ped \*Ped



a tempo

espress. e con dolce  
Ped \* Ped

rallent.  
Ped \* Ped

*p* tre corde  
Ped \*

legatissimo

*p* ma ben marcato il canto

Ped \* Ped \*

Ped \* Ped \*

Ped \* Ped \*

Ped \* Ped cresc. \*



The page contains five systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various dynamics, articulations, and performance instructions. The systems are as follows:

- System 1:** Starts with a forte (*f*) dynamic. The right hand has a series of ascending eighth notes, with a bracket labeled '8' above it. The left hand has a single note. A 'Ped' (pedal) instruction is present. The system concludes with a 'ritard.' (ritardando) instruction and a 'Ped' instruction.
- System 2:** Starts with a piano (*p*) dynamic. The right hand has a series of ascending eighth notes, with a bracket labeled '8' above it. The left hand has a single note. A 'Ped' (pedal) instruction is present. The system concludes with a 'ritard.' instruction and a 'Ped' instruction.
- System 3:** Starts with a piano (*p*) dynamic. The right hand has a series of ascending eighth notes, with a bracket labeled '8' above it. The left hand has a single note. A 'Ped' (pedal) instruction is present. The system concludes with a 'ritard.' instruction and a 'Ped' instruction.
- System 4:** Starts with a piano (*p*) dynamic. The right hand has a series of ascending eighth notes, with a bracket labeled '8' above it. The left hand has a single note. A 'Ped' (pedal) instruction is present. The system concludes with a 'ritard.' instruction and a 'Ped' instruction.
- System 5:** Starts with a piano (*p*) dynamic. The right hand has a series of ascending eighth notes, with a bracket labeled '8' above it. The left hand has a single note. A 'Ped' (pedal) instruction is present. The system concludes with a 'ritard.' instruction and a 'Ped' instruction.

Additional performance instructions and dynamics include:

- a Tempo* (appearing twice)
- una corda* (appearing twice)
- tre corde* (appearing twice)
- cresc.* (crescendo, appearing twice)
- largamente* (appearing twice)
- dimin.* (diminuendo, appearing twice)
- ff* (fortissimo, appearing twice)
- f* (forte, appearing twice)
- p* (piano, appearing twice)
- ritard.* (ritardando, appearing twice)
- Ped* (pedal, appearing multiple times)
- \* Ped* (pedal, appearing multiple times)



The musical score consists of six systems, each with a grand staff (treble and bass clefs). The notation is highly technical, featuring rapid arpeggiated figures in the right hand and sustained chords or single notes in the left hand. Performance instructions are written above and below the staves.

**System 1:** *a Tempo*. Right hand: arpeggiated figure with fingerings 8, 6, 6, 6. Left hand: *p*. Pedal: *Ped*.

**System 2:** *f*. Right hand: arpeggiated figure with fingerings 8, 8, 8, 8. Left hand: *ritard.* Pedal: *Ped*. *\* Ped a tempo*.

**System 3:** *pp*. Right hand: arpeggiated figure with fingerings 8, 8, 8, 8. Left hand: *una corda*, *ritard.* Pedal: *Ped*. *\* Ped a tempo*. *p tre corde*.

**System 4:** Right hand: arpeggiated figure with fingerings 8, 8, 8, 8. Left hand: *cresc.* Pedal: *Ped*. *\* Ped*.

**System 5:** *ff*. Right hand: arpeggiated figure with fingerings 8, 8, 8, 8. Left hand: *largamente*. Pedal: *Ped*. *\* Ped*. *dimin.*

**System 6:** Right hand: arpeggiated figure with fingerings 8, 8, 8, 8. Left hand: *dimin.* Pedal: *Ped*. *\* Ped*.



First system of musical notation. The right hand features a rapid ascending and descending scale-like passage, marked with a forte (*f*) dynamic and a pedaling instruction (*Ped*). The left hand provides a simple harmonic accompaniment. A measure rest of 8 measures is indicated above the right hand staff.

Second system of musical notation. The right hand continues the scale-like passage, marked *a Tempo* and *animato*. The left hand accompaniment includes several pedaling instructions (*Ped*) and measure rests marked with an asterisk (\*). A measure rest of 8 measures is indicated above the right hand staff.

Third system of musical notation. The right hand continues the scale-like passage, marked with a forte (*f*) dynamic. The left hand accompaniment includes several pedaling instructions (*Ped*) and measure rests marked with an asterisk (\*). A measure rest of 8 measures is indicated above the right hand staff.

Fourth system of musical notation. The right hand continues the scale-like passage. The left hand accompaniment includes several pedaling instructions (*Ped*) and measure rests marked with an asterisk (\*). A measure rest of 8 measures is indicated above the right hand staff.

Fifth system of musical notation. The right hand continues the scale-like passage. The left hand accompaniment includes several pedaling instructions (*Ped*) and measure rests marked with an asterisk (\*). A measure rest of 8 measures is indicated above the right hand staff.



8-  
Ped \* Ped \* *f* Ped *tre corde* \*

8-  
Ped \* Ped \* Ped *cresc.* \* Ped \*

8-  
*f* Ped \* Ped \* Ped *rallent.* \* Ped \*

Brillante  
Ped *marcato e pesante* \* Ped

8-  
*ff* Ped \* *ff* Ped \* *fff* Ped \*



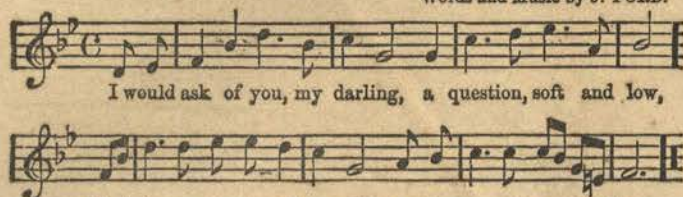
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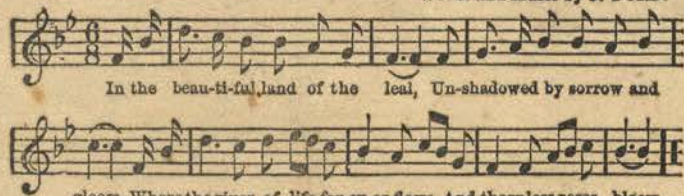
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### WATCHING AND WAITING.

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In the beau-ti-ful land of the leal, Un-shadowed by sorrow and

gloom, Where the river of life for-ev-er flows, And thornless roses bloom.

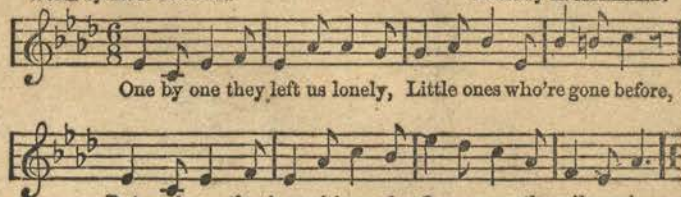
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But we know they're waiting only O-ver on the silver shore.

Oh, the joy when we shall greet them,  
Far away from earthly cares,  
Up the golden stairs we'll meet them,  
Up the bright and golden stairs.

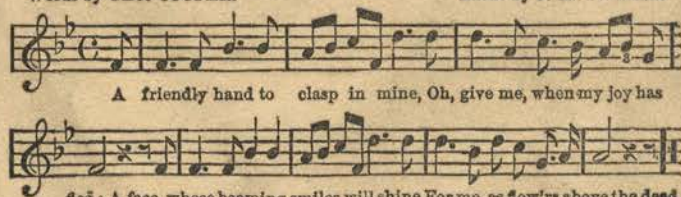
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A friendly hand to clasp in mine, Oh, give me, when my joy has

fled; A face, whose beaming smiles will shine For me, as flow'rs above the dead

A voice to fondly speak my praise,  
When loudly other lips condemn;  
Oh, give me these, and all my days  
Will bear for me a fadeless gem.

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